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# SUNDAYTIMES WEEKLY review

Le digestif original.. CHARTREUSE



ALL MEN ARE MORTAL, AND nowadays an increasing proportion are being given the opportunity to die a natural death, which could be defined as one which is pre-ceded and eventually provoked by the increasing vulnerability of old age. Everyone resents old age to some degree, and the myth of an clixit of youth has been extant for centuries. Every advance in medicine and biology in the last hundred years has been scrutinised for its bearing on the understanding of ageing and the amelioration

The first stage of this discussion must be to characterise those features of old age in man (and to some extent in other mammals) which provide some leads to an understanding of the essential biological processes involved. I have mentioned vulnerability as a major ispect of ageing, using the word in the sense that an elderly woman will fracture then eck of her femur with a fall that would have seemed rivial to her twenty years earlier. When a "new" infectious disease ffects a population with no past mmunity, it is always more dan-jerous to the old.

bf the indignities of old age.

This holds also for what we tend o call nonspecific respiratory inections shown on the death certifiate as "bronchitis," "influenza"

r "bronchopneumonia," in which variety of viruses and bacteria 1ay be concerned. This rising ulnerability to infectious disease one of the most clearly docunented aspects of ageing. It is the rst intimation of something hich will become a central feature f this article: the progressive reakening and ineffectiveness of nmune responses with old age.

The conventional image of a very ld person is of someone frail, lowed and small with thin, heavily rinkled skin. These physical findressive disappearance of a sub-tance called collagen and the ragility of the bones is also due to

Collagen is the most important of he fibres which give form and esilience to the body: it is the bief component of tendons and gaments, and the minerals which orm the bulk of bone are crystalsed on the surface of a collagen iatrix which adds much to the rength of bone. Change in the pysical character of collagen and progressive disappearance is the

cond basic change with age.

This provides an introduction to third general quality of ageing. plagen molecules and fibres are emically similar in all mammals. t the chemical changes character-

# What makes us grow old?

FEW SCIENTISTS have combined pure research with practical medicine as brilliantly as Sir Macfarlane Burnett, OM. His work—he won a Nobel Prize for Medicine in 1960—has illuminated the basic nature of life, but has also helped to control diseases like polio. Now, in his 71st year, he has written a book which argues — among other things—that fundamental research in the life sciences now has almost "no direct bearing on the prevention of disease."

In the first of two extracts from Genes, Dreams and Realities\*. Sir Macjarlane puts forward a theory to explain why human beings age—and assesses the possibility that science can find a way to postpone death.



Sir Macfarlane Burnet, OM

istic of age are seen in collagen from a two-year-old mouse, a threeyear-old rat or a twelve-year-old dog in much the same stage as those in a 70-year-old man. This tells us that the atrophy of

collagen is not a simple matter of wear and tear, but occurs at a time appropriate to the species. It was recognised by Weissmann in the last century and has been accepted by virtually everyone who has thought about ageing since that the "allotted span " for any species is something genetically programmed as a result of evolutionary processes. In the wild it may tremely rare for any single individual to reach that inbuilt span, but it must be there.

That the individual grows old and dies is an inescapable fact, but how are we to start trying to understand it? Does something positive happen by which Nature, as it were, compels the organism to commit suicide at the appropriate time? Or is it a more negative process by which the body when it reaches a certain critical age ceases to do those maintenance tasks which are needed, as in any machine, to counteract some steady process of running down?

many patterns There are To be published on August 18 by MTP, Medical and Technical Publishing Co Ltd, Aylesbury. Price £2.75.

among animals and there is probably no single answer. Mayfly imagos die within a few hours which surely must be regarded as a positive suicide. Even if we confine ourselves to vertebrates there is the example of the salmon's sudden senescence after spawning. However, for all higher vertebrates, including ourselves, we must probably look for the second type of situation, a fading out of maintenance, a sort of built-in obsolescence.

There are various semi-technical ways of expressing it—that Nature loses interest after age X, that potentially lethal genetic characters do not express themselves until after age X—but they tell us little or nothing of the nature of the biological clock that determines X.

SO FAR, WE HAVE BEEN CONcerned with negative factors in ageing—vulnerability with loss of effective immune responses, loss of elasticity and atrophy of collagen. There are also positive disadvan-tages of age, in the sense that many diseases are so characteristically confined to old age that they either form part of the picture of senescence or are very closely related to the basic processes of ageing. These diseases include cancer, a range of diseases in which the individual's immune system starts to destroy his own cells (the autoimmune diseases) and another range of conditions associated with degenerative changes in blood vessels of which coronary disease (heart attacks) and "cerebral vascular accidents" (strokes) are the most

conspicuous. In recent years much of my in-terest has been in the possibility that the immune system may play a significant part in both cancer

and ageing.

The immune system is the body's defence mechanism, which destroys foreign material gaining access to the body, and which may also be involved in destroying mutant cells which have been so changed that, although arising within the body, they appear to be foreign to it. In this connection, the most important part of the immune system seems to be the thymus gland, together with the lymphoid tissue and lymphocytes to which the thymus

All young mammals are born with a large thymus, so called because of a resemblance in shape to that of two slightly overlapping leaves of thyme. It lies behind the breast bone and over the great vessels near the heart and is made up mostly of cells known as lymphocytes. Lymphocytes are found throughout the body and are constantly circulating in the blood and lymph. Apart from the thymus they are particularly associated with the spleen, bone marrow and lymph glands. The lymphocytes seem to be essential for a normal immune response and many of them seem to depend on the thymus gland for their normal function. Lymphocytes which are dependent on the thymus are known as thymus-dependent or T-D lymphocytes.

The production of T-D lymphocytes or defence cells reaches its maximum very soon after birth when the thymus itself has its greatest size relative to the body as a whole. In man the absolute maximum size is reached at the age of 10-12 years. Then it diminishes in size and becomes functionally insignificant in middle age. Most individuals over 60 have only two small fatty lobes with some fibrous tissue to show where their thymus used to be. This does not mean that there are no T-D lymphocytes in the circulation or lymph tissues of an elderly indi-

There are still many

descendants of cells that were developed in the thymus but no new lines are being produced.

Much more could be said about
the T-D immune system but the important thing from our present point of view is that it is the system concerned with recognising and dealing with foreign cells, either cells from another individual that have entered the body by grafting or injection or cells which by somatic mutation have developed a new character.

The T-D lymphocytes recognise foreign cells by surface to surface contact and then destroy them by complex and as yet poorly understood processes. During the reaction the lymphocytes themselves may be destroyed and other tissues in the vicinity may be damaged.

Over the last five years I have been writing a good deal about the "immunological surveillance," which is the concept that one of the biologically important reasons for the existence of an immune system is to deal with incipient malignant disease, with cancer. The T-D system, on my reading, is primarily there to recognise any little group of abnormal cells and to nip it in the bud before it ecomes too large and invasive to deal with.

It is a surveillance system, perpetually patrolling the body, as were, for evil-doers.

The lymphocytes tolerate any normal chemical patterns that have a genetic right to be in the body. It is only when some unusual character develops as a result of nutation that the T-D lymphocytes are called into action. And although nutation is a rare event when one is considering individual cells, there are so many billions of cells in the body that mutation must be constantly occurring.

There is a large body of evidence from animal work in favour of the idea of immunological surveillance. (which I have elaborated on in my book). But there is also evidence from outside the experimental lab-

### Warfare of the cells: goodies' v 'baddies'

The major difficulty in transplant operations is that, in the nature of the business, "foreign" matter-a heart, say, or a kidney—is intro-duced into the body. The immune system, if it acts normally, will reject the "foreign" organ, and cause the transplant to fail. In order to avoid this, transplant patients are given drugs which suppress temporarily the action of the

immune system. Now, more than 30 cases of cancer have been reported as arising in patients who had been under long-continued treatment with immunosuppressive drugs after transplant operations. Statistically, such cancers are many times more numerous than they would be in persons of similar ages not receiving such drugs. At the human level this unfortunate side effect of kidney transplantation is the most decisive evidence of the possibility that malignant tumours may start up relatively frequently and of the role of the immune system in destroying these incipient

Surveillance cannot be wholly confined to malignant cells. If some type of common mutation eventually produces a large population of cells with the same altered character but with no tendency to proliferate unduly then sooner or later these two will be recognised by the lymphocytes and

damaged or destroyed. Because such mutants do not

produce obvious effects in the way that cancer cells do, we shall prob-ably never be able to know just how frequently they arise. How-ever, it seems probable that the embryo starts with a clean slate but that with every new cell generation some mutations will occur. As an animal matures and ages a progressively increasing number of cells will have undergone one, two or more mutations.

Towards the end of life, it is probable that some of the more common types of mutation are represented in a majority of cells. ing may largely be the result of simple accumulation of mutations. Others, including myself, agree that this is important, but feel that the characteristic stigmata of old age result much more from the immunological responses which are associated with the mutations.

There is one further aspect mutation which is especially important because it involves the lymphocytes themselves. A lymphocyte must not, for obvious reasons, attack normal body cells: they are sacrosanct and tolerated by the whole immune system. No immune response must be mounted against anything which is rightfully present in the body.

But even in Nature, even in the living body, such laws are not always obeyed. Lymphocytes themselves may mutate and may change their character almost literally from good to evil. They may become changed so that they mistakenly regard some normal cell as alien and attack it as they would a foreign cell. This attack, when it produces symptoms, represents autoimmune disease. There is some evidence that these abnormal lymphocytes may themselves be recognised as foreign by other normal lymphocytes and destroyed, so occasionally naturally terminat-ing the disease.

AT THIS STAGE, I should warn the reader that I am unashamedly presenting a hypothesis about the nature of ageing which I helped to develop and about which I have been writing recently at the technical level. Under these cirmumstances, I shall be biased in deciding that most of the alternative hypotheses are so improbable that would only confuse maters to discuss them!

The essence of the approach to ageing that I shall use is that it is to a very large extent determined by the exhaustion of the thymusdependent immune system.

For the time being we can set aside the obvious next question of why the immune system itself fades with age. There are many good lines of evidence, some already mentioned, that all immune responses become less effective with age and if this is so then immunological surveillance will go the same way. On the other hand, as age advances all effects of mutation that are not lethal to cells will steadily accumulate. Mutant cells will go on developing further mutations and if any such mutation sequences give a proliferative advantage the cell line will be well on the road towards malignancy.

The concentration of cancer towards old age therefore has two main conditioning factors—the accumulation of somatic mutations by the simple lapse of time, and the waning effect of "immunologi-cal surveillance" in nipping the incipient cancer in the bud.

What I have said about the nature of autoimmune disease would necessarily imply that, like cancer, such conditions will become more frequent in old age for the



the road to malignancy will be scattered through the tissues and there will be enough of some types to allow an immune response against them. This is a deduction which it may be impossible to prove or disprove either at the clinical or experimental level.

If it occurs it will be a slowly progressive process. One might picture a mutant change X being common in the cells lining the blood vessels. Once an immune response had stimulated the development of a significant number of anti-X lymphocytes, we should find gradually increasing numbers of episodes in which X cells are attacked by anti-X lymphocytes.

In each episode a little focus of damage will be produced with trivial effects in itself but in the long run contributing to a degeneration of the vascular system. There are hints that this does take place, but nothing approaching proof.
Similar types of damage to

normal tissues in blood vessels or elsewhere could be produced by abnormal mutant lymphocytes. When, with age, the efficiency of immunological surveillance is waning and active families of autoimmune cells are allowed to flourish, chronic organic damage of some sort is to be expected.

The essence of the argument is that a progressive run down of immunological surveillance with age is the dominating factor which accounts for the association of cancer, autoimmune disease and degenerative change with ageing. This does not exclude the possibility that genetic or environmental factors may accelerate or retard the basic process.

WE ARE LEFT with the question of why the immune responses run down, and with the need to justify the assumption that the loss of effectiveness of the immune system precedes and in a real responsible for degeneration and loss of effectiveness in other parts of the body. The loss of effectiveness of immune reactions with age is well established but we have not accounted for that weakening nor have we brought into the picture another major feature of ageing

lymphoid tissues, spleen, lymph glands, bone marrow and thymus shrink with age. But the thymus degenerates at a much more rapid rate than the others. There is very little functional thymus left after forty or fifty, and none at all in

The various forms of cancer and autoimmune disease are important among the diseases of old age, but even more significant are vascular accidents due to degeneration of arteries, giving the acute symptoms which we call heart attacks or strokes. In addition, there are even larger numbers of variety of bodily weaknesses rather than specific disease and who die by almost random mishaps when their vulnerability reaches the We know that these degenera-tions have an inherited element in their causation but environmental factors are also involved. The referred to earlier—the degenera-tion and partial disappearance of latter include cigarette smoking, over-eating with over-weight as its collagen. All ly indicator, excessive consumption of

same reasons. If we allow for the

fact, still not fully explained, that

there are genetic differences in the predisposition to autoimmune dis-

ease, the facts in regard to age

incidence agree with this deduc-

alcohol, social worries and per-sonal disasters. I believe that apart from these last environ-mental factors, most of the changes

of ageing are due to mutation of cells, and immunological reactions

many types of mutant cells not on

By the time old age is reached,

danger point

to changed cells.

continued on next page





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# Does fame make you live longer?

old age. As the thymusdependent lymphocytes are responsible for surveillance, one state. naturally looks for some Apparently therefore there the same ancestral stem cells. relationship between the virtual is a clear limit of around fifty. If this is so then it would be this is the best current available explanation for the phenomena of ageing.

maintenance ceases and all the and has not yet been disproved. evils of old age are set loose.

deeper and look for possible reasons why the thymus should Once again we have to go atrophy at around the age of one year in mice and 40 years in man. This brings us to the Hayflick limit, and once we reach that we have gone about as deep as we can go at present.

Hayflick is a scientist working at the Wistar Institute in Philadelphia. His speciality is normally in the body fluids.

continued from preceding page slowly died. This did not may seem because it is prob-

disappearance of the thymus to the number of times an reasonable for them all to tend in middle life and thereafter embryonic human cell can go the steady rise in cancer and on dividing. Hayflick feels at around the same time, and nated people for hundreds of autoimmune disease. Taking strongly that the phenomenon before the rest of the body is years. The earliest semi-everything into consideration is basic to ageing and I find affected. everything into consideration is basic to ageing and I find I am inclined to believe that the idea very attractivethough I am prepared to change my mind if new evidence calls for that. Its In one sense, the biological attraction may simply be that it clock can be located in the allows a self-consistent theory thymus and its dependent of ageing to be formulated seems to be the best general cells. When they fade away, which covers most of the facts statement we can find.

# But we cannot stop there. Hais, rubber tyres

The theory takes more or less the following form. Each species has a basic inbuilt biological clock, in the form of an appropriate Hayflick limit to the number of divisions which can take place in somatic cells. ing rafs are given a diet in-Once any line reaches the limit adequate in calories but appropriate to the species, the balanced in regard to protein cells can go no further, there and vitamins, development of can be no more descendants sexual maturity can be delayed Philadelphia. His specialty is tissue culture, the growth of can be no more descendants cells outside the body by culturing them in artificial media under controlled conditions arophy. It follows that if a may survive for a total of five arothy. formally in the body fluids. continued life exhaust their
He found, and others have quota of generations more confirmed, that if he started a rapidly than any others, the tissue culture line from human signs of old age will be the embryonic cells those cells changes which result from the would under the best con-ditions multiply for about fifty cells. We know that the most generations (ie. each cell with active turnover of relevant its descendants would divide cells is in those lines which about fifty times). Then, when lead to T-D lymphocytes, and the cultures were of cells all we deduce that the cells which

the line there had been a muta-tion to a more or less cancerous state. immune system and the "fibroblasts" which produce collagen are both derived from to reach their Hayflick limits

> It may be that this immunological theory of ageing is a little too slick, that we are looking at only one facet of a very complex situation. But as the matter stands today it

An indication for the need to keep an open mind can be given by mentioning two ex-perimental findings that do not show any obvious relationship to the immunological theory. Since they represent the only examples of experimentally increased longevity, they must be given due weight.

(1) If immediately on weanthan rats survive on a normal laboratory diet. There are obviously interesting things to be learnt about thymus sizes and cellular turnover in these animals if they are to fit into the picture.

(2) In industry, if one wishes to improve the "longevity" of rubber tyres or to keep fats from going rancid, included in the American sociologist toward with the included in the American like antioxidants organic like who's who for 1950 and followed the mortality among

similar antioxidants they live longer than their untreated litter mates kept under the same basic conditions. It may be that there is a clue here as to the nature of the Hayflick limit—or in ten years' time the finding may be seen as the beginning of some entirely different approach.

THE POSSIBILITY OF PRO-

longing human life has fascioff and Steinach, suggested that ageing was associated with a fall in sex hormone levels. Although modern views on the feasibility of prolonging life are more sophisticated, most work with humans is still in the sexual field. Several groups are interested in showing that post-menopausal women treated with a proper balance of hormones are less liable to weakening of the bones and to cancer of the uterine cervix and are in general healthier. No one so far has been able to satisfy the critical minded that his results prove his case.

Many opinions have been expressed as to what will lengthen life or what will shorten it. In the play that Bernard Shaw wrote on the topic, Back to Methuselah, his contemporary Prime Minister asks the brothers Barnabas whether their elixir is sour milk, or lemons, or something Of suggestions I have come across in my reading, the one that interests me most is that there may be length of life to be gained by winning success and recognition in professions supposedly sheltered from social stress.
An American sociologist took

actuarial adjustments to give a stressful conditions of industry. of each professional group, he found that American scientists well known enough to be entered in the book had a death rate only 79% of that for the whole who's Who group covering the profespoliticians, business sions. men and all the rest.

This was one of the lowest values, while journalists had the highest, with 210% of the average mortality.

There are also available general US figures for mortality in occupational groups including the professions. Comparison of the well known scientists listed in Who's Who with the whole group of scientists of the same age showed that the famous ones group. Eminence was there-fore clearly associated with longevity.

lowed the mortality among success and eminence is seen. Even if we knew much more them for the next twelve years, not only in sheltered scientists, about ageing it would not Making the appropriate but also in the supposedly necessarily give us a practical

single figure for the mortality. In 1968 a fascinating study of coronary heart disease in the 270,000 employees of the Bell Telephone Company was reported in the journal Science. Everyone might have thought

Bryan Wharton

sheitered workmen would support for the hypothesis have the lowest rate. The ageing that I have favoured. findings revealed precisely the reverse.

Among the workmen, there were 4.33 heart attacks per thousand men per year. High executives had a rate of only 1.85 per thousand per year. The finding has never been satisfactorily explained, but it fits in with another recent study of 270 men, 60 to 94 years old, had a mortality only one-third which found that "work satis-as high as that of the whole faction and morale" are better predictors of longevity than physical fitness, smoking history, nutritional status or

The protective effect of parents' age at death.

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means of extending the average immunological surveillance ar life span. Nature is not going resistance to infection in late to co-operate with us in keep- years may be possible. After ing men or any other animal one talk on ageing which I gar alive for much beyond the to medical students, one of n span she has allotted. What I audience made the logical. think may be a useful approach at that moment impracticable to prolonging the period of suggestion that at about the healthy old age is, however, age of six half the thyms suggested by one characteristic should be removed and store

of the thymus. Every serious illness child had passed throug whether an infection, an injury, middle age. Then, when the Every serious illness, or anything else requiring hospitalisation, causes rapid atrophy of the functional part of the thymns. If the view I have adopted about the role of the thymns is correct, one could claim that each episode uses up part of the quota of thymusdependent cells and therefore shortens life.

#### Modern versions of medieval elixirs

Anything we can do to pro-vide a childhood and early life free from illness is in itself likely to favour freedom from untimely illness in old age. That, I think, runs so well with that the top executives with traditional wisdom and also their problem - strewn lives with statistics of mortality that would have the highest rate of it is both sound advice and, I seems to me that while we may heart attacks, while the like to think, a little bit of be successful in enabling more sheitered workmen would support for the hypothesis of and more of the population.

> UNDOUBTEDLY THERE ARE scientists concerned with the problems of age who display more optimism than I can. Dr Defares, a Dutch gerontologist, is developing an approach to maintain a proper balance of hormones in the body for people of fifty and over, with a special concentration on the problems of post-menopausal

in liquid nitrogen until th individual was about sixty, hi own thymus could be trans

planted back. Others might suggest the same procedure with bon marrow, or with both bon marrow and thymns. Anothe approach is that of looking a the antioxidants. It is possible that if they should be prove to stop the accumulation of toxic chemicals in cells the Hayflick limit might be raised Treatment with antioxidant might then prolong life although to be effective would almost certainly be found that it would be neces sary to take the drugs through out most of the life span, thu raising very obvious difficulties

In summary, therefore, reach a healthy old age of 7 or 80 or even a little more there is no serious prospec of prolonging life far beyond that for the majority of people.

On either practical theoretical grounds most of th modern suggestions are far tasies little more substantia than a medieval elixir of life @ Times Newspapers Ltd., 1971.

women.

There are suggestions that Sir Mecfarlane Burnet, OM, is to be published on August 18 by MTF stimulation of the immune system in order to strengthen Co Ltd. Aylesburg. Price £2.75.

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# HIE WRI

Philip Oakes meets Sir Alec Guinness who returns to the West End stage at the Haymarket next month

# A MASTER-ACTOR **PREPARES**

THE PROSPECT of Sir Alce Guinness Telling All is like imagining a gossipy clam. He is a quiet, courteous, intensely private man who hedges himself with modesty and good manners. But last year, laid up with a double hernia—the result of swooping about on wires as Marley's Ghost in the film of Scrooge—he toyed with the idea of writing his autobiography.

One nugget that came up for assay was the question of his knighthood. Why was it awarded? For his services to acting, I'd always imagined. But Guinness has his

"I honestly don't think it was for that. And I'm not at all sure that I should tell the story. But it happened one year when I was on holiday, and quite suddenly I was summoned—it was more than a request-to attend a film festival in Mexico City.

"When I arrived a rather tense lady from the British Embassy told me that a car would take me to the Ambassador at nine that morning. On our way I noticed that the streets were entirely empty. I remarked to the driver that I thought Mexicans took their siesta in the afternoon, and he waved his hand and said, 'Look at the barri-cades.' And then I saw that every street was barricaded, and Embassy itself was boarded up, practically in a state of siege.

"The thing was that we were rather involved in Cuban affairs at the time, and the Mexicans disapproved. When I saw the Ambassador l asked him what he wanted me to do, and he said in a very general way, 'Get out on to the streets and show yourself.' Well, hardly, I thought. But that night I went along to the Festival which was being held in a hall the size of the Wembley Stadium, and I listened to the Russians speaking in Russian, and the French speaking in French, and the Germans speaking in German, and when I was announced as the official British delegate (to a chorus of boos, I might add) I decided to make my little speech saying how glad I was to be there and so on, in Spanish. I had it written on a card, and I had learned it word by word. And when I'd finished there was a great roar of applause, and people practically carried me out of the hall on their

HMG was back in favour. down. And three weeks later-back in London-Guinness was notified that he was in line for a knighthood. and would he please let them know by return post whether or not he

There's more to the story than that, says Guinness. But he's saving the fuller version for his autohiography, if he ever gets round to writing it. For the time being, at least, it's postponed while he stars in John Mortimer's play, A Voyage Round My Father, which opens in the West End next month.

It's Mortimer's account of life with his own father, a blind QC, and Guinness is loud in its praise. He's been rehearsing for three weeks, and reckons that by now he knows most of the lines. "It doesn't get any easier. In fact, it becomes more and

more difficult. But-touch wood-I've not had a disaster yet. I think I've tried most of the techniques. I remember once when I was playing Richard III in Canada I recorded all my part on tape, and played it back when I was shaving and so on. The trouble was that I'd recorded it in a flat monotone, and when it came to the performance I had tremendous difficulty in ridding myself of the monotony.

"Just lately I've discovered that the best method is to write the whole part down in longhand in a notebook. This way you somehow make it your own."

There's no doubt that for Guinness the play is the thing. As one of the founding fathers of Ealing comedy, and a deserving Oscar-winner, his box-office appeal has remained solid for more than two decades. But he describes himself as a reluctant movie actor. "If I had the choice I would settle exclusively for the theatre. I don't think an actor's life in films is remotely interesting. It can be enjoyable, I suppose, to do your bit. But the bit is rarely more than two or three minutes a day. And, of course, you have no control over the final performance. That is in the hands of the editor." His early days with the Rank Organisation have left him with a profound distaste for the publicity machine, but he's conditioned to from the candid camera. In the cloud-cuckoo land of Pinewood movies a balding actor was required to preserve his image by covering the evidence with a hat, and the click of a shutter Guinness is wont to reach for his trilby. It's not vanity, he insists, but the instinct of a professional to guard the investment. In fact, he photographs well. His face is droll and mobile; his hands orchestrate a flow of shrewd but uncommonly unmalicious

He's reticent about his Catholicism, but illustrates its nature by telling of the Easter in New York when he was portraying the goatish poet in the play, Dylan. "The phone rang one evening shortly before I was due on stage and it was Bishop Fulton Sheen. 'Alex,' he said, I'd like you to come to my church on Good Friday and read a few poems.' I said I didn't think that I could do that, and he said, 'Alex, how many people does your theatre hold?'

"We were playing to capacity hundred or so. 'For God's sake,' he said, 'I'm offering you an audience of four thousand. And the whole thing will be broadcast'." The Bishop's show undoubtedly went on, but without Guinness.

His son, Matthew, is about to make his film debut in the Tom Courtenay film, One Day in the Life of Ivan Denisovitch. He acquits himself well, but for years Guinness tried to steer him into another profession. would have liked him to do some-thing out-of-doors, something adventurous. Forestry, perhaps. But one day he came to me and said, 'You're going to be very disappointed, but I want to give acting a try.' After that you simply have to do what you can to help. I think the moral is quite simple: parents should keep their traps shut."
The extraordinary thing about

Sir Alec Guinness: finding new classics

Guinness is that he seems shriven of all professional desire. "I have no hankering whatever to play the classic roles. I had a basinful of that as a young actor. Really, I would like to find new classics. But my only wish, if you can call it that, is to play the Ghost in Hamlet. I once saw a Japanese actor play it dressed as an admiral. There was no trickery, but something came through. It simply said 'ghost' in a way I had never heard before. I'd love to do if for one performance—at great expense—and see what happened."

There's a much-told tale about Guinness meeting James Dean on the night he received delivery of the car in which he drove to his death. Strange but true, says Guinness. "It was actually brought to the restaurant where we were both dining. The whole thing was gift-wrapped in Cellophane and he was tremendously proud of it. But as he showed it to me I heard what I can only describe as a different voice which insisted that he should never drive it. Of course, he did-although I begged him not to—and the next day he was killed."

The other week Guinness planned

to leave London early on a Sunday morning to attend the 8 am mass at the Cathedral near his home in Hampshire. He had a troubled night, waking and sleeping in fits and starts, but arrived at his destination, vaguely wondering why the congregation was so large. Belatedly, he realised that it was not 8 o'clock but 9. If he had caught the train he intended he would have been involved in a rail smash. There's nothing eerie about his deliverance, he says. But he finds it intriguing.

Alec Guinness is fifty-seven. He's fairly contemptuous about his lack of ambition. "I never set myself targets. Quite truthfully, I am lazy and unambitious. I never say I want something. But something on the lines of, 'I would rather like, maybe, to do it if I had the energy."

For the time being John Mortimer's play is his goal, his horizon. "But beyond that I don't know. I would like to direct, if I the subject well enough. I would like to write if there was someone to prod me towards com-pleting it. But the position is this. Quite simply, I am a great

# LOOK BACK IN ANGER

ONE CANNOT withhold admiration, however reluctant, for Harold Wilson's achievement in writing this book, despite all the manifold and sometimes almost intolerable presumes with the presented with the pre sures which, as any former member of a Shadow Cabinet will know well, are continually exerted nowadays on the Leader of the Opposition. Nor can one help being impressed by the assiduity, the productions memory, and indeed—in its own way—the sheer ability, all of which have contributed to the fulfilment of Mr. Wilson's self-imposed task.

But this is a curious book; not so much a history of the Wilson Government as a highly personal record, and a political apologia of a unique kind. This book expresses, first and foremost, Mr Wilson's deep resentment at his party's defeat, and his irrepressible urge to get even with the man, the news-writers and the circum-stances that combined to do him and his party down. There is some good narrative, especially in the later chapters, and occasional rollicking passages in the best "old" Wilson manner, though there are also pages at a stretch which are hard to endure —I am thinking especially of those terrible lists of things which recur throughout the book: measures passed through Parliament, details of deflationary packages (fully costed), even the precise achievements of the Highlands and Islands Development Board. It is rather as though Mr Wilson feels that the reader, too, was part of a conspiracy against him, and deserves this opportunity to be beaten over the head.

More seriously, one must mention Mr Wilson's almost obsessive pre-occupation with the Press. If Mr Wilson had been content to make the general point that Press comment on his Government, and on himself, sometimes went beyond what an impartial observer would have con-sidered fair or reasonable, and if he had illustrated this point with two or three specific instances, then I for one might well have sympathised with him. But there is something immoderate, even disquieting, about the way Mr Wilson feels he must fight over again all the old battles, and every occasion on which, as he claims, the facts were misrepresented during his years as Prime Minister. And he doesn't help his case with his own account of the 1969 Labour Party crisis over trade union reform, in which he simply leaves out the crucial point that his Government could have counted neither on carrying a motion to send the projected Bill upstairs to a Standing Committee, nor on carrying the Bill on the floor of the House.

As for the treatment of Mr Heath in the book, it is unlikely that these envenomed attacks will bother Mr envenomed attacks will bother Mr Heath very much, but the nadir of political candour is surely reached on page 390, where Mr Wilson records that the decision in May, 1967, to apply for membership of the EEC was approved by 488 votes to sixty-two, "the biggest majority on a contested vote on a matter of public policy for almost a century," without even hinting that Mr Heath had sent out a three-line whip to his followers. exhorting them on this occasion to support Mr Wilson's Government in the lobby.

Why does Mr Wilson feel so resent-ful? I think one gets closest to the answer when one discovers that the Leitmotif of Mr Wilson's apologia is, predictably, the balance of payments. The Labour Government, we are reminded, inherited a deficit of £800 million, and bequeathed to their sourcessors a surplus of £600 million; it was not their fault that they were "blown off course" in the sterling crisis of 1966, and in the devaluation crisis of November, 1967, though the

The Labour Government 1964-1970 by Harold Wilson (Weidenfeld & Nicolson/Michael Joseph £4.80 pp

Lord Boyle takes a critical look at Harold Wilson's memoirs of his years in power





Wilson: watching the Press

latter crisis was to prove politically

"Devaluation was not forced upon us by any failure to carry through the policies which in three years had transferred an unprece-dented overseas deficit to a surplus. What forced us off parity was, basically, the economic conse-quences of the Middle East crisis; and in particular the closure of the Suez Canal. . . . As with the Seamen's strike of 1966 we paid a heavy price, against the background of a sterling position whose vulner-ability owned nothing to our balance-of-payments position."

It is Mr Wilson's case that the Labour Government was penalised for setting the right priorities and for seeking to make Britain strong; it was no fault of theirs that outside circumstances, beyond their control, prevented their succeeding sooner. This is the theme to which Mr

Wilson returns again and again, on average three times in every two chapters. Yet I feel he protests too In 1967 it was several weeks before the Arab-Israeli war broke out that the sharp turn-round in sterling occurred, and it was before the Arab-Israeli war that the National Institute. in its Economic Review, almost halved its estimate of the prospective haived its estimate of the prospective balance-of-payments surplus. Public expenditure in 1967, capital and current, increased by an enormous amount—by more, indeed, than the whole rise in the gross domestic product. As Professor J. R. Hicks wrote recently (in the Three Banks Review) "This (increase) was only too obvi-ously the internal counterpart of the external strain that broke the old parity of sterling." A firmer grip on expenditure during 1967 might very well have removed the need for damaging cuts in 1968, and for an "over-kill" Budget that only made its full impact in 1969.

The dramatic fall in the rate of increase in personal consumption after 1968, coupled with the dis-

appointment of the expectations aroused by the National Plan, had, and still has, a great deal to do with the upward pressure of money wages on the part of organised labour, attempting to recover the position. Also, the volume of exports ceased expanding during the second half of expanding during the second hair of 1969. And therefore, unlike Mr Wilson, I should have thought Lord Kearton and Lord Cromer were justified in expressing the view, at the time of the last General Election, that any Government elected in June, 1970 would face an economic situation that was in certain key respects the city them in the city at the city a more difficult than the situation in October, 1964.

Mr Wilson's very personal account of his Government's record reveals some curious distortions of emphasis. Thus it seems odd to give two prominent mentions to the Open University, but to leave out all reference to Mr Crosland's educational Circular 10/65, which requested local adduction which requested local education authorities to submit comprehensive schemes. This was not, of course, the beginning of comprehensive education, but equally one cannot doubt that Circular 10/65 was, at the time, one of the more efficacious of the Labour Government's measures; it "caught on," and was immediately reflected in school building programmes. I noticed also that Mr Wilson does not mention the full severity of the education cuts imposed after devaluation; besides the post-ponement of the raising of the schopl-leaving age, all school-building pro-jects approved but not yet started had to be resubmitted for the following year's programme—a real cut in school-building programmes already authorised, and exactly the course of action that Mr Wilson congratulates himself on having resisted during a previous crisis.

Successive British Governments in the 1960s, however much they differed in other ways, had one thing in common; they both found it much less difficult to beat off the parliamentary challenges of their opponents, than to keep the confidence of their own supporters, and the assurance of their continual support. One should not underrate or despise the political skill which Mr Wilson displayed as Prime Minister, nor do I personally doubt, after reading this book, that there were a number of subjects, notably regional policy, on which he felt more genuinely than the con-sensus of informed opinion supposed.

But I would still defend the words I used when winding up an economic debate a little over three years ago: "Time and again (the Government) fail to make up their mind, or to take any clear decision, until the passage of time has eliminated all alternatives but one, and their freedom of choice has gone by default. Tinkering with the framework of Government is not the same thing as actually governing." All through this book there is a pretty high ratio of bustle and activity to real achievement, or to effective decisions taken at the right time. And, lastly, there is disappointingly little penetration in these pages, little sign that Mr Wilson is thinking constructively about some of the unsolved problems of a modern industrial society. For instance, he talks to de Gaulle about the evils of "humiliating industrial takeovers," but has nothing to say about the development of the giant international company, and how its operations can be reconciled with the postulates of political ciled with the postulates of political

To read this long book is to be reminded of one of the most prescient forecasts of that great political thinker, de Tocqueville: "It' is believed by some that modern society will always be changing its aspect; for myself I fear that it will be too invariably fixed in the same incitive. invariably fixed in the same institu-tions, the same prejudices; that the mind will swing backwards and forwards for ever without begetting fresh ideas.

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# Conflicts and follies

THEATRE | HAROLD HOBSON

THE FINE first act of Maxim Gorky's Enemies (Royal Shakespeare Company: Aldwych), adapted by Jeremy Brooks and Kitty Hunter Blair, is like a Galsworthy play translated into Russian, and then translated back into English. Its presentation of the conflict between the workers and their wealthy rural employers has the brave impartiality, the ominous despairing pity of 'Strife" or "The Skin Game."

Thereafter the play fragments itself into individual studies: the hysterical young sympathiser with the workers, the dried up public prosecutor, the old conspirator, the lovable feckless drunkard, the bored actress who sees into the future better than anyone, monopolise our attention with their personal problems. The last act, in which a trial becomes a general conversational rendezvous, is ludicrous without being funny; and a sudden, unprepared, irresolute switch by the director, David Jones, from naturalism into symbolism is a catastrophe in the modern, rather than the ancient, sense of the term.

But the play should be seen; it shows how admirable, in its realistic way, was the sort of drama nurtured by the best oldfashioned companies. It would be very satisfying indeed at the Moscow Art Theatre: but even that could not better the affectionate traditionalism of John Wood's amiable tippler.

"Enemies" declares that the

workers are children, and Lesley Storm's Look — No Hands (Fortune) slyly suggests that children, far from being little angels, are really small ogres from whom the adult world is in urgent need of protection. As one of its characters distractedly observes, no man in his right mind would dream of speaking to a little girl except in the presence of his lawyer, let alone of offering her a lift home from school in his car. Nevertheless the offer is made, and it is not the pocket-sized infant who is taken for a ride. The play's opening scenes are slow, but once the incredible folly is committed, I laughed loud and long. Harry Towb as a film producer well acquainted with the villainous duplicity of tiny tots, gives an exhibarating performance whose richest moment comes when he recalls his terror of his wife who, one gathers from his eloquent gesture of classic dismay, would go into a pint pot and still leave room to spare. Peter Cotes directs the play with a very light

There is much to admire in the production by Michael Blakemore and John Dexter of Adrian Mitchell's Tyger: a Celebration of William Blake for the National Theatre at the New. Isabella I uses sings some of Blake's Lucas sings some of Blake's poems in fine and ringing tones. Mike Westbrook's music is soothingly lovely when it is quiet, and rousing as a trumpet when it is noisy. There are blow-ups of Blake's engravings of tortured negro slaves to which one's response is equivocal, but which touch the nerve of beauty. These magnificent twisted black bodies are so noble in line and composition that it requires an intel-lectual effort to realise how harrowing they are. In a humani-tarian sense they are inferior to Goya's Horrors of War, but if you are more of an aesthete than a human being they will give you prodigious pleasure.

But there is, of course, Mr Mitchell's book, which is a series of caricatures of the Arts Council, royalty. Wolverhampton house-wives, Sir Joshua Reynolds and anything else that Mr Mitchellhappens to dislike. Few people would go to Mr Mitchell for clear definition, historical knowledge, or common sense. He would seem to be able to swallow anything, even Rousseau. To him the Noble Savage and the Golden Age are solid facts. Our only intellectual committed dramatist, David Caute, has just published a scintillating book on the ideological background



Under the handkerchief: Sir Michael Redgrave, who will appear in "The Old Boys," by William Trevor, opening at the Mermaid

of modern drama called "The Illusion " (Deutsch). Its pages explode with the forensic fireworks of a learning that Mr Caute takes no pains to conceal, and it has a reference to mental raggedness, incoherence, repetitive and derivative rhetoric, and self-pity which in Mr Caute's text has no connection with Mr Mitchell, but which expresses my personal opinion of "Tyger" with accurate felicity. Even the better parts of the entertainment, like an incursion of poets into Blake's house, remind one of rejects from a Footlights revue in a bad year.

Mr Mitchell is theatrically inept. He expresses (surely unconsciously) such Victorian inept. disgust at a transvestite young man that one is inclined to ask, in the words of one of his characters, where can he have been liv-ing since 1757? He even man-ages to present the poem "Every-thing that lives is holy" in such a way that the question is immediately prompted, Well, but is it? Are rattlesnakes holy? Slave owners? People who beat their children? The company vigorously applauded itself at the end, but it would be criminal to encourage them. I am afraid they would never make it at the Palladium. Chichester revival

Robert E. Sherwood's Reunion in Vienna came to me as a surprise

even a shock. That may be because I did not see the Lunts, whose magic may have been able to make strychnine palatable. According to my Penguin Dictionary of Modern Quotations the Duke of Argyll says that there are only two kinds of people in the world-those who are nice to servants and those who are not. His Imperial Highness the Archduke Rudolf Maximillian is nice to no one, but to servants he is especially offensive. Sherwood actually admired this oaf, who would have been kicked out of any house in Europe that was not a brothel. He equated bullying with manliness, and gloats over his hero's climbing back into the bed of his former mistress, now married to a Viennese psychiatrist, the whole odious thing being cheered on by a giggling chorus afflicted with senile decrepitude.

Nigel Patrick presents the Archduke with a far better swaggering performance than he deserves: Margaret Leighton is palely beautiful as the lady; and in the last act Michael Aldridge plays the psychiatrist with so much quietness and repose and even dignity that for a few moments one forgets that better plays than this have been hooted off the stage with derision.

The author of "A Hearts and Minds Job" (Hampstead Theatre Club) is Don Haworth.

# Monarchs of opera

#### MUSIC | DESMOND SHAWE-TAYLOR

eminent historian hold forth the other day on her admiration for Italian 19th century historical opera. Her enthusiasm was real: she was not patronising these operas as amusing period pieces, and she was quite unruffled when asked whether she felt no such qualms about their more extravagant historical inventions as many people felt about Rolf Hochhuth's Churchillian fantasies in "The

Bryan Wharron

The cases, she maintained, were essentially different. Hochhuth, like many other modern writers, has claimed documentary support for his version of recent events; but Schiller (the source of numerous Italian operas), though himself at one time a professor of history at Jena, was consciously adopting in his plays a well-understood con-vention, deriving from Shake-speare, whereby historical situa-tions and characters could be freely manipulated for dramatic and poetic effect. Schiller, at all events, as filtered

through the imaginations of Donizetti. Verdi, Rossini and their librettists, has provided the main librettists, has provided the main source of my week's musical pleasures; and I felt throughout in sympathy with my distinguished friend's point of view. The German poet's capacity for dramatising historical struggles in terms of grand scenes of personal conferentials. sonal confrontation—even when the participants may never really have met, or are made to express sentiments more or less impossible to their historical selvesmakes magnificent material for composers who know their business; and it was immediately clear that the often unjustly maligned Donizetti knew his business inside out in his Maria Stuarda, which received a respleudent concert performance at the Festival Hall on Sunday, with Montserrat Caballe and Shirley Verrett as the rival Queens of Scotland and of England and rival claimants for the affections of the Earl of Leicester. The first act belongs mainly

to Elizabeth, and contains some conventional numbers as well as a melting larghetto aria di entrata for the Queen and an effective duet for Elizabeth and Leicester. But the music could have been weaker, and still held us enthralled in such an interpretation as it received from Shirley Verrett. It is true that in her determination to secure the maximum intensity of utterance

WAS DELIGHTED to hear an sne sometimes forced her tone, especially in the lower register; but she showed herself here, as in her Covent Garden Azucena, a magnificent singer and musician who phrases with the keenest attention to verbal and musical detail and at the same time with flashing brilliance and fire.

> Act 2 introduced us to a pathetic and at first gentle-seeming Mary in the person of Montserrat Caballé, whose sweeter and rounder tones, with those famous ethereally floating pianissimi, provided an ideal contrast. But the encounter à la Schiller between the two Queens in the park at Fotheringay brought out the proud temper in Mary's character, and correspondingly fiercer tones from Mme Caballé; the scene is calculated to excite the most lethargic audience, and went magnificently at the Festival Hall, nothwithstanding the absence of a stage picture. The finest music of the opera is reserved for the long third

act, especially for the scene of Mary's confession to Talbot (Glynne Howell, excellent) and her prayer with her Scottish retinue. In the affecting G minor section of the confession Mme Caballé showed some vagueness in the matter of time-values which, together with a recurrent vagueness over words, was the only serious flaw in her singing; and the solemn and simple prayer lost something of its impressive ness by being taken just too fast by the generally promising con-ductor, Enrique Garcia Asensio. who directed the NPO and the Royal Choral Society.

The tenor, José Maria Carreras, was also new, and attractively clean of voice and style, though perhaps a little rash to have dispensed with a score. After the performance there were scenes of prolonged and rapturous enthusiasm which were justified by an experience on a higher level than anything we are used to in this field. I hope that Miss Denny Dayviss, who seems to be carrying on the traditions of the lamented London Opera Society, will take heart from such a reception, and extend her activities.

It is strange to reflect that Don Carlos received rougher handling from Ernest Newman on the occasion of its 1933 Covent Garden revival than "Maria Stuarda" gets from almost any-one today. Nothing has done more to establish the true greatness of Verdi's work than the 1958 Visconti/Giulini revival at the same house; and now a super-lative four-disc HMV recording

(SLS 956 £7.50) under Giulini with the Covent Garden Orches. tra at the peak of its form, will make new admirers for the opera all over the world.

The strong cast is headed by

the two ladies discussed above. Although Caballe vocalises this sort of music better than anyone else today, she does not always reveal (as Giulini's conducting so notably does) the point and meaning of each phrase; in the last, sad parting with Placido Domingo's eloquently sung and characterised Don Carlos, however, both singers reach sublime ever, both singers reach sublime heights. Verrett's Eboli, impeccably elegant in the early scene of social gossip with Rodrigo and thrillingly dramatic in "O don fatale," is in a class of her own; and Sherrill Milnes, though less accomplished in detail, makes a strong, manly Rodrigo. The fine musicianship of these four is well illustrated of these four is well illustrated in their Act 4 quartet; while earlier in the same scene earlier in the same scene Ruggero Raimondi's gloriously solid Philip II and Giovanni Foiani's darkly menacing Grand Inquisitor do ample justice to Schiller as well as to Verdi.

On Friday the Proms, to which I will devote my entire attention next week, opened with a per-formance of Mahler's Eighth Symphony under Colin Davis which I neglected in favour of something nowadays much rarer: William Tell. In Rossini's last opera soloists from the London Opera Centre combined at Sadler's Wells with Northern Opera's reinforced chorus and Tom Hawkes' lively production of last May under the decisive control of James Robertson, who directs at both these institutions.

The score is full of good things. and more elaborately worked than any other Rossini opera; but its neglect is not inexplicable. The adaptation from Schiller is stiff: and the music of this most spontaneous of composers betrays a recurrent and unfamiliar im-pression of effort. The outstanding singer was

Stuart Kale, who showed flexibility and some power in the high tenor role of Arnold. Bernard Lyon, as the patriot hero. excelled in the cleverly stage-managed apple-shooting epi-sode with Nan Christie's gallant

MY apologies to Timothy O'Brien for carelessly misattributing his beautiful "Knot Garden" designs to John Bury when writing last week about the future of Covent Garden.

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# Monsters of the deep

FILMS | DILYS POWELL

IT IS A question of how much is too much.

First, the abdicating king, his arrogance swollen with age, who rejects the daughter who loves him and exposes himself to the vicious ambition of the two who don't and who throw him out to die in the madness which awarts the habit of absolute power: Shakespeare's King Lear (A) is now to be seen at the Prince Charles Theatre in a version directed by Peter Brook. Death by poison and the sword, a hanging, a father who pays for a mistake by having his eyes torn out—the film may harshly abbreviate the text, but it omits none of the violence. Yet, it is deeply pitiful.

Second, Urbain Grandier, the priest in seventeenth-century provincial France who, enjoying a libertine's life, is the object of first the sexual dreams and then the jealous hatred of a woman he has never seen, the Prioress of a convent. Deformed and frustrated, the woman abandons her-self to hysterical extravagances which are taken as demoniacal possession: she accuses the priest; the other nuns are infected, exorcists are summoned, and since the accused man has not only offended local dignitaries but impeded Richelieu's plans for political centralisation he is arrested, convicted of witcheraft, for good measure monstrously tortured and as monstrously burned at the stake. You may recall that in a reticent and indeed philosophical form the theme was treated a decade ago in Jerzy Kawalerowicz's film The Devil and the Nun. Ken Russell's The Devils (Warner Rendezvous; Technicolor; X) is based on a play by John Whiting, but its provenance lies in history; it has been brilliantly recorded in Aldous Huxley's study The Devils of Loudun.

Now and then Mr Russell has tidied up the hideous sprawling story, for instance by making an exorcist also the priest's executioner-torturer. Now and then he has indulged his taste for fantasy. The nuns, one gathers, their frenzy exacerbated by the industrious exorcists, began showing their legs and perhaps more than their legs; did they, though, really bound about stark naked, and if they did were the figures revealed quite so Twiggy? But no doubt one should tolerate certain scenes—those, say, involving a blatantly exhibitionist, homosexual Louis XIII—as using exaggeration or invention to underline a truth. Anyhow many of the more repulsive details have docu-mentary warrant. They are vouched for by Aldous Huxley; take as an example the application, in the process of exorcism, of a gigantic, a Rabelaisian enema. History may be the bunk, but it isn't as bunkers as to invent that. About facts at any rate, and as cinematic reconstructions go. The Devils seems to be pretty accurate.

But it is startlingly unsuccessful in moving its audience.

One ought surely to feel some interest in the goings-on of the Prioress (Vanessa Redgrave) and her circus of nuns. One ought to experience some concern for the unhappy Grandier Oliver Reed. What one actually feels is a general nausea and disgust, not with the lacts of inhumanity, though goodness knows these ought to be hair-raising, but with a style of treatment which subordinates the victims to a lovingly detailed examination of their tortures. Accuracy, one reflects, ought to con-cern itself with human beings too. Accuracy about fact alone is at once not enough and too much.

It may be thought unfair to set Mr Russell's reconstruction of a famous historical horror beside Mr Brook's version of a classic; Mr Brook, after all, has Shakespeare to help him. But Shakespeare doesn't always help; the long speeches when delivered by a coloured or in this case a black-and-white photograph can sound pretty boring; and with all the prejudices and traditions which beset a Shakespearean production, Mr Brook had a much tougher job than Mr Russell. At the start that shows. Everything moves with desperate slowness; he has even had recourse

to a kind of chapter-heading.

But as the plot gathers force one sees him turning the difficulties to advantage. The screen has been used to elucidate the characters, not to fog them; the imperiousness, the uproar in Goneril's palace makes the impetuous rejection of Cordelia more comprehensible. The vast deserted beach the film was shot in Denmark) where Lear and Gloucester, broken old men, lament together emphasises the empty wreck of their lives. Admittedly not all the camera effects are successful. The repeated isolation in close shot of two heads glowering at one another doesn't seem to me to strengthen the idea of confrontation which I take to be intended. But the storm, splitting be intended. But the storm, splitting the scene before the eyes of the old king, powerfully suggests the onset of madness; the apparitions which suddenly stand beside him mark the cracking of his mind, Above all, Mr Brook has allowed a notable cast— Irone Mars allowed a notable cast— Irone Worth (Goneril), Alan Webb (Gloucester), Jack MacGowran (the Fool) and of course Paul Scofield as the self-destroying Lear, overbearing, pitiable, the voice creaking in disintegration—to feel and use, really to use the marvellous language the marvellous language.

What he has not done is to heat up the action. With all the deaths that would have been easy. And a medium which in The Devils can show through flames a face black-bubbled as a man is roasted alive ought surely to be able to manage a little thing like the manual extraction of a couple of eyes. King Lear loses nothing of the cruelty and the compassion by sparing us. The Devils spares us nothing. And it loses everything worth having.

JOHN FRANKENHEIMER, using a script by Dalton Trumbo, has based his new film The Horsemen (Astoria; colour; AA) on a novel by Joseph Kessel set in Afghanistan, where men are men and converse exclusively in high-flown platitudes. So far as I can disentangle it from the diversions offered by camel-fights and ram-fights the underlying theme is the love-hate relationship between Tursen (Jack Palance) the proud old master of a rich bey's stables, and his equally proud son Uroz (Omar Sharif); and the theme emerges when in some murderous equestrian contest Uroz breaks a leg but still manages to ride through the Hindu Kush hefore have through the Hindu Kush before having the thing, by now stinking, hacked off with an axe. I have long admired hir Frankenheimer's talents, but they are overlaid here by local colour (splendid photography by Claude Renoir). And I must say that for a people credited with valuing their horses above life itself (certainly above women) the Afghans do seem to leave a distressing number of them lying around maimed or dead.

AT STUDIO ONE, Blue Water, White Death (directors Peter Gimbel and James Lipscomb; Technicolor; U), a fine no-nonsense documentary about the search for the Great White Shark, a creature beautiful if you don't see his underjaw, ready to attack even the steel-cage which holds the underwater explorers. Astonishing shots of the skin-divers swimming unprotected among a crowd of feeding sharks.
At the Windmill Cinema, Love and

man colour; X). An addition to the list of instructional films which call the medical world to redress the balance of the permissive society, it completes the job of turning the noun position" into a four-letter word.

I notice that there is still a chance

at the Hampstead Everyman to see— or see again—Visconti's superb version the Giuseppe di Lampedusa novei, The Leopard (U). The week's run finishes tonight; for a week from tomorrow, Peter Ustinov, Melina Mercouri, Robert Morley and Maximilian Schell in the ingenious thriller Topkapi (U), which I remember with especial pleasure for the performance as a reluctant jewel thief of one of my favourite players, Akim Tamiroff. Agreeable music, too, by Manos Hadjidakis.







Cecil Beaton in the time-machine: three of his costumes for "On a Clear Day," starring Barbra Streisand and Yves Montand (Dominion, Thursday). Miss Streisand plays a girl who, under hypnosis, sees herself in previous incarnations. Vincent Minelli directs

# Riley's line

THE SUNDAY TIMES, JULY 25 1971

ART 🗆 JOHN RUSSELL

THE Bridget Riley retrospective at the Hayward Gallery marks a further stage in the emancipation of British art from the defensive, cap-in-band attitudes which were current until not more than seven or eight years ago. Those attitudes were broken down in

individual practice by Moore and Nicholson in the 1930s. By defying anyone to regard them as second-class citizens of regard them as second-class citizens of the world of art, they broke the spell of the submissive posture. Bacon did the same thing, from 1946 onwards. Caro, Hamilton, and arguably one or two others have done it more recently. We have been well served with retrospectives of all these artists; and the full-scale review of Riley's achievement (complemented, by the way, by a show of drawings and sketches at the Rowan Gallery) is in its turn a historic occasion.

The artists whom I have named have it in common that none of them had the

it in common that none of them had the kind of rackety immediate success which was wished on young British artists in the mid-1960s. All of them had turned thirty, and more than one had turned thirty-five, before they identified themselves completely. Riley is no exception: but she is also no exception to the rule that when the fully-developed self at last finds fully-developed expression the work is likely to grow consistently in power, in range, and in density.

Lean remember a time when it seemed it in common that none of them had the

I can remember a time when it seemed to be difficult for Riley even to give her work away, let alone to sell it; I also remember the disbelieving hoot with which she greeted my suggestion that within a few years people would be at one another's throats to get at it. That was in 1963; and, gratifying as it is to see prophecy so amply fulfilled, we must see prophecy so amply runned, we must count it a misfortune that among Riley's few early supporters two of the staunch-est—Maurice de Sausmarez and Anton Ehrenzweig—are not here to witness her success. For the Hayward show is really a very distinguished affair, and it culmin-ates in a new picture called "Puniab" ates in a new picture called "Punjab" which could be called the artist's "Rite of Spring," so full-blooded is the colour, so peremptory the repeated stamping of the motif, so crisp and so decided the

"No two people read the same book," Edmund Wilson once wrote. And it is clear from the interpretations which have been trawled in the wake of Riley's success that no two people look at the same picture, either. In this matter Maurice de Sausmarez played Signac to her Seurat, and his "Bridget Riley" (Studio Vista pp 128 £4.5) is as near as we are likely to get to a first-person elucidation. People still think of her work very much in terms of the initial shock. That shock is owed to the fact that so often we are conscious not only of what we know to be there but of another, imperfectly definable but distinctly apparent experience. What is on the canvas generates, that is to say, a phantomatic "third thing" which leads its own life somewhere between the picture and ourselves.

If this were merely an optical freak it would not retain the interest of grown human beings for more than a few seconds. One or two early Rileys do now seem to me to die away, in that sense though the work which is emblematic of the tormented psyche is as commanding as ever. Work of that kind, and that intensity, could not go on for long: mannerism on the one side, and the madhouse on the other, were its dread guardians. Since 1965 ("Arrest III," for instance) Riley has been concerned with what I should like to call the social situation: the extent to which colours when put side by side alter one another, and by their mingling create the phantomatic and un-foreseeable "third thing."

The social situation of colour is not, of course, a new discovery. Matisse, for one, said that no colour on its own had a firm identity: it was by living with other colours that it found that identity, and even then it was one that could change according to the company. Riley in the last year or two has thickened the plot by using colours like cerise, turquoise and olive which have an innate ambiguity; and by pursuing this problem and its con-sequences with her habitual pertinacity she has produced canvas after canvas which is, in effect, an allegory of human relations. The colour may come in slender lances, or in great thumping horizontal bands, but it brings a message which we are all the better for deciphering.

# Status Quo Vadis?

TELEVISION | MAURICE WIGGIN

Despite abundant evidence to the contrary, it is still widely believed that ITV is the channel for bland pap and the BBC is the place to find the thoughtprovoking stuff. At the back of this gullibility, I shouldn't wonder, is the easy (and naïve, and insulting) notion that since ITV exists primarily to make money, it is therefore likely to take extraordinary pains to keep the customers' minds off thoughts the customers' minds off thoughts of revolutionary social change. Whereas the BBC has no such commercial motive (even though BBC1 behaves as if it had) and in the nature of things attracts young rebels who want to stir things up. So if you are going to be disturbed or challenged you expect the BBC to do the disturbing and challenging disturbing and challenging. Isn't that so? Ask Mrs White-

Odd, then, that last week the BBC put out two studies of volunteer fighting men, square and old-fashioned and thoroughly and old-fashioned and thoroughly imbued with notions of patriotism, loyalty, discipline and comradeship; while ITV put out two programmes devoted to the proposition that society should be stood on its head and then kicked in the, ah, parts,

Of course, there's no certainty that the BBC knew their studies of fighting men were going to turn out so affecting. Strike Command did indeed present a rather alarming picture of our preparations for war in the air against Russia. It seems we can only afford to shoot off five practice missiles a year, and the chances of the Vulcan bombers getting through, even at nought feet, depend on it being a dark and stormy night when they set off—and even then one lucky Russian standing in a field with Russian standing in a field with a machine-gun might be one too many. Not very encouraging, to put it mildly. Apparently they are now hastily putting cannon back on the fighters in place of missiles. It all smacked rather too much of 1938. I caught myself hoping that the Ministry of Defence had kept a few secrets secret.

But grim though the outlook seemed in respect of the machinery, it was wonderfully heartening to see that the human breed has not died out. The breed has not died out. The men were so reassuring—and, my God, they need to be. Tough, resilient, dogged, patient, patriotic, and full of faith—it could only be faith—that if necessary they can and will go it alone . . . Do we deserve such servants? Do they deserve such masters?

Again, with Man Alive's study of the Territorial Army Volunteer Reserve, significantly (?) entitled result. Director Charlie Squires got in his little joke about the Bath Unit and the almost statutory shot of naked men taking a shower, and it may or may not be noteworthy that he spent much of his footage on the Honourable Artillery Company in the City of London—not exactly the most typical TA unit, per-haps. But he had a sound reporter in Jeremy James, and the end product, though it may have been a bit of a joke to some, seemed to me a reassuring asseveration, in unequivocal terms, that there are still Englishmen (and doubtless Scotsmen, Welshmen and Irishmen too) who respond to a challenge, who acknowledge values and imperatives beyond the purely selfish ones, who

expletive and expertise in party

OH DEAR, how disconcerting. It enjoy the deep satisfaction of really isn't fair of the BBC and corporate achievement, and who ITV to switch roles like that, are there to be called on. This was a refreshing change from the message which usually comes

> ITV's two advertisements for revolution were both exceptionally vivid and entertaining in their very different ways. The play After a Lifetime was written by Neville Smith, directed by Kenneth Loach, produced by Tony Garnett, and put out by London Weekend Television. Taken simply as an example of precise, scruppilous observation, it was really contracted. it was really outstanding. The working-class Liverpool-Irish family came leaping to life in a way which would have gratified Maxim Gorky or Frank O'Connor. But the political conclusion clapped on at the end—workers control: screw the bosses—did quite a bit to defuse the bomb. If you don't mind, I will repeat something pertinent which Thomas Mann wrote a long time

The artist "improves" the world not by moral [or political] precepts but by quite different means; improves upon it by endowing it with spirit and meaning. He uses thought, word, and image to set down his own life, and, figuratively, life as a whole. His task is to animate—just that and nothing more.

ATV's series A Kind of Exile moved on with a self-portrait of Peggy Seeger, the folk singer, directed and produced by John Goldschmidt. It duly turned out to be another plug for workers' control and bloody revolution.

Miss Seeger is an accomplished musician, though perhaps not a specially pleasing singer, who comes (she told us) from a perfectly happy and cultivated bourgeois American background and is therefore outstandingly well qualified to lead the British workers in revolt. She and Ewan McColl have two nice children— how charming to see the elder boy taking breakfast up to his parents in bed—and they whize parents in bed—and they whitz around in a big Citroen giving folk-song recitals all over the place. They suspect and reject the mass media, Miss Seeger said (though I've seen or heard them on this particular mass medium quite a few times) because they believe that the political bite is taken out of true folk song when it is taken up commercially. That's assuming, of course, that "true" folk song must have political bite. It certainly is true that the only music more boring than political folk song is non-political commercialised folk song. But they seem to me folk song. But they seem to me

It was quite a sight to see Miss Seeger and Mr McColl and several friends sitting around in their nice home and beiting out political folk songs in aid of the revolution. Miss Seeger said she is proud to have made enemies; The Army Game, we are not among whom she specifically entitled to speculate on the innumbers Liberals, bank mantentions but only to comment on agers, and policemen. As an unrepentant Liberal with a lovable frependant Laberal with a lovable bank manager and nothing to fear from the Force, I sincerely hope that she is never burgled, assaulted, or in need of an over-

equally phoney.

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# Tsar quality

DANCE I RICHARD BUCKLE

IF I WERE GOD—which we all are, more or less—realing Space, juggling wth stellar systems, doing applied tems, doing anything that came into my head to get through the long afternoon of Eternity; and if I had the crazy idea of breeding a race of thinking creatures

on some minor planet. I can magine that my main interest in watching them would be to see how they made use of the horrors of history, the consolations and lisappointments of religion and he problem of good and evil-ruel by-products of my careless reativity—by turning them into works of art. Thus the long ignorance of Russia, absurd



SPHERE BOOKS

emperors, unhappy Tchaikovsky, inexplicable Rasputin, and the suffering of uprisen workers might all be justified if an imaginative choreographer could make a ballet out of them to show off the gifts of a dancer of

If I were Kenneth MacMillan and had the notion of adding to a one-act ballet I had made, with Martinu's music, about the woman who thought herself (or had been persuaded to claim to be) the heir of the Romanovs—of taking the story further back, and utilising two whole symphonies of Tchaikovsky, the first and third. I should well foresee the dangers ahead. What a perilous path should I face, fitting known facts to two famous compositions, complete in themselves! And how to plete in themselves! And how to

make a Tsar dance, or a cold Tsarina and her dull daughters, a limping Tsarevitch, a frozen court? Better perhaps to com-mission a new score? Or scrap the whole thing and think again? And yet. And yet. Britten and Berkeley and Maxwell Davies are not Tchaikovsky. Here was an idea, a big one; and ideas are hard to come by. In his sym-phonies Tchaikovsky wrote the history of Russia—at least the history of the Russian soul. What

a challenge! I should have a go. If I were a ballet critic—which God forbid—I could complain of a bit of cheating (Tchaikovsky's omissions); of so many stars lost behind moustaches; of noble choreography camouflaged by skirts and trousers; and so on. I don't. I acclaim Barry Kay's clever sets in which a ship is a birch forest, a ballroom the hustings of Revolution, a sick-room the archives of the past. I acclaim the choreographer as dramatist, story-teller and poet.
I acclaim the art of Rencher as Nicholas, Beriosova as Alexandra, Sibley as Kchessinskaya, Dowell as her partner and above all the

funny, tragic, miraculous Lynn Seymour. There will be time on more spacious Sundays to go into detail. It was an epic, golden endeavour. of course, to I refer, of course, to MacMillan's Anastasia, first performed by the Royal Ballet at the Royal Opera House on July 22nd at 7.30 p.m. IN THE AFTERMATH of Gallipoli, when others were executing Churchill, old William Healey firmly christened his son Winston. It was an inspired choice; for today Denis Winston Healey is the nearest thing to Churchill in British political life. If the comparison seems over-

flattering it should not be for-gotten that Churchill was 10 years older than Healey is today years older than Healey is today before anyone thought of him as a statesman. Abroad, the resemblance is taken for granted. To a prominent French Cabinet Minister he is "a tough man in the tradition of Churchill." To the editor of Pravda he is "horrible Healey, the atomic maniac," just as though he were planning to invade Archangel. The Americans find his expositions dazzling. A top Pentagon man told me after one briefing: "He was masterful."

Like Churchill. Healey is a

Like Churchill, Healey is a prankster; a loner, not a joiner; a powerful, brusque performer in committee; a dogmatic liberal; a voracious reader and enthusiastic painter; an impatient man

# Arms and the man

**DENIS HEALEY AND THE POLICIES OF POWER** by Geoffrey Williams and Bruce Reed/Sidgwick & Jackson £3.50 pp 290

**HUGH HANNING** 

men echoes the moustachioed fury directed at the young Churchill. A big man, like Churchill, he always surprises when he descends to person-alities.

retrenchment; like him, he has had little experience of eco-nomics, and has had cause to regret it. The inconsistencies attributed to Healey were amply matched in Churchill's middle This breezy biography does not

seek to minimise his failings. As a backroom boy and rising MP, Healey sold Gaitskell the idea of a non-nuclear club—one of the great non-starters of our time. Propelled into high office at the age of 47 without ever having been a junior Minister, he seemed to some to introduce a policy whose watchword was "Haven't you heard, it's all been changed." After an impressive start, he appeared capable only of bril-liantly rationalising events over which he had little control. With the announcement of withdrawal from Asia, our Navy was over-night found to be urgently needed in the Mediterranean. The global Strategic Reserve was sud-denly seen to be exactly what Nato had needed all along. We

were told that our amphibious forces were ideal for an invasion of Greece, of all things. Had we not had the foresight to withdraw from the Indian Ocean, we would not have had enough troops for Ulster. It is what Whitehall calls "situationing the appreciation." Such is his critics' version of

events; but it will not do. The plain fact is first that he was swimming against a political tide-race; and secondly that every defence establishment, including the superpowers, is having to re-group in face of the phenomenal cost of hardware. What Healey saved for the country is as remarkable as what he lost. Judicious labelling enabled him to salvage our worldwide brushfire capability, complete with Strategic Reserve, Gurkhas and Ark Royal, while uniquely strengthening our contribution to

have had great difficulty in im-Within his own department this expertise flushed out crusts

of duplication, inter-service con-flict and obsolete practices. The Army and the RAF were asked why they were preparing for two quite unrelated kinds of war in Germany. The Navy had to explain what they were for, and gave a remarkable variety of answers. The Committee on the Future Shape of the Army was as radical as anything devised by Haldane. The Programmes Evaluation Group, of unattached specialists, asked taxpayers' questions which had previously been considered almost disrepressing. sidered almost disrespectful. By strengthening the centre, Healey was able to provide the beginnings of an answer to the Chief of Staff who complained: "We don't have time to think in this Ministry." Abroad, he galvanised Nato discussions, gaining the affection of the Germans and the respect of the French with his revision of nuclear policy.

Above all, he presided over one of the finest periods in the whole history of Britain's armed forces. From Borneo to Ulster there emerged, in particular, the revolutionary concept of minimum force—a doctrine disregarded by the Americans and derided by the Pakistanis, to the terrible cost of both. For this, the services themselves deserve the main credit. But Healey always gave special encouragement to those of his commanders who applied this technique and brought it to a higher pitch than any other army in the world.

It is with this record under his belt that he has now at last emerged into the public spotlight. The lonely long-distance runner is well placed for a spurt if he cares to make it. Within his party he has achieved the unprecedented feat of being elected to the Parliamentary Committee and the National Executive, for the first time, after five years in the party's most unloved Ministry. It is as if the equivalent had happened to a Tory who had been preaching nationalisation for a corresponding period. No longer can it be said that he lacks a power base.

it involved disarmament, but that it smashed the capability for rearmament. Very different was at Anzio, the 2nd Division Healey's record. By a mixture of the next edition it should be noted that while Healey was at Anzio, the 2nd Division was not.

# counsels he was able to preserve an apparatus on which the Tories

arouses in some senior service-

These innate affinities have produced similarities of political outlook: the Tory rebel overlaps the Labour patriot. Through all his vicissitudes Churchill re-mained first and last an Atlantic mained first and last an Atlantic man, and this, too, is the main-spring of Healey's political philosophy. Like Churchill, he is a globalist with a strong feeling for the Anglo-Saxon world, the Commonwealth, and Britain's peculiar contribution in agents continent of prodigious charm. Like peculiar contribution to human Churchill, he is wary of the institutions in every continent. Establishment from close Like Churchill, he presided over acquaintance. The anger he a period of major defence

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each)/Old Mendip

DAVID & CHARLES: Newton Abbot: Devon

It attempts to do for these young people what Hemingway did for his "lost generation" in "The Sun also Rises": indeed there is a long section about the fiests in Pamlona which menfiesta in Pamplona which men-tions the bust of Hemingway there and the running of the bulls down the streets, which is just about where he came in.

Hemingway was, however, the same age as his characters who were all in their twenties. Mr Michener is in his sixties, and some of his group are in their teens—so he gets round the diffi-culty by having two narrators himself in the guise of an elderly business man representing a giant company with financial interests in every place the hippies patronise, and one of the group, an articulate young American who is dodging the draft on moral principles.

Compared to the hippies the expatriates of the Twenties were "loners": practical people eking out small allowances while they drank, painted or made love in the sunshine. They did not claim to be building a new world or to have history backing them up. They lived in small colonies,

not by mass migrations.

This is the cast. Joe, intelligent draft-dodger in revolt This is the cast. Joe, intelligent draft-dodger in revolt against the Vietnam war, the police and his ineffectual parents, a thoroughly nice guy. Gretchen Cole, a thoroughly nice girl, Bostonian, supporter of Senator Eugene McCarthy in his presidential campaign, in revolt against

Gideon's Art by J. J. Marric (Hodder £1.50). Gallery thefts, and art-finagling generally, provide the well-researched back- London; and a slightly crazed lar consequence happens until the ground for this one: meanwhile, senior civil servant is proposing the unfortunate Entwistle continues to languish in Dartmoor and to arouse fitful anxiety at the Yard. The familiar bits are as skippable as ever, but readers besotted with such matters may like to know that Gideon's youngest daughter, 25, is practising a Beethoven sonata with a view to playing it in the Albert Hall.

This Time Next October by Andrew Warren (Dent £2), No. 1 Battersea (code name) is a self-sufficient bomb-proof subterraneous complex underneath Central

MUSIC is everywhere now. In schools where before the war a boy seen carrying a violin case was liable to be set upon by thugs from the second fifteen they can now all tackle anything from Vivaldi to Britten. National, pro-vincial and foreign orchestras and world-famous soloists circle London like stacked aircraft, awaiting the signal to come on in entracte orchestra at the Duke Sir Barbirolli. Would you kindly to the Royal Festival Hall. There of York's Theatre at 14, before offer flowers on his tomb for 170 documents of music getting into Henry Wood's this?" at Colchester, Essex.

Barbirolli rightly despised those who sniffed at enthusiastic or protocol-ignorant applauders between movements; but his lifetime reaches fascinatingly back to days when music was rarer, less practitioners were ungrand That afternoon he had been auditions, 9-hours-a-day rehearsal musical tradesmen who moved rehearsing the New Philharmonia schedules and all; but what easily from theatre pit (and later for a typical jet-and-hi-fi-age venomale, and what effect on the cinema pit) to the élitest audiences of symphonic work. Among tive of the enormous amount of them were many Italians; black-sheer happenings (in the preclothed, industrious, family-nude-woman in wheelbarrow sense Vaughan Williams owe him a vast more like).

Thomson and Lovers of Elgar, Mahler and him too deta vaning in wheelbarrow sense value and post-war years! Thomson and Elgar, Mahler and him too deta vaning in which was the sense of that word) that Mr Reid had to amount. Mr Reid tells the share and Edwardian Lorder Could be shared. centred, immigrants to Victorian and Edwardian London. Such was Lorenzo Barbirolli; and his son Giovanni (registered as such at a cello scholarship in 1912, when he was 13) was playing in the last tyrong and the enclosed he was 13) was playing in the last tyrong and the enclosed he was 13 was playing in the last that could sound an echo with a kick in the last that could sound an echo ing the form a winding with a kick in the last that could sound an echo with a kick in the last that could sound an echo with a kick in the last that could sound an echo ing the last that could sound an echo with a kick in the last that could sound an echo with a kick in the last that could sound an echo ing the last that could sound an echo with a kick in the last that could sound an echo with a kick in the last that could sound an echo with a kick in the last that could sound an echo with a kick in the last that could sound an echo with a kick in the last that could sound an echo with a kick in the last that could sound an echo with a kick in the ing story of "Glorious John" as get into his 472 pages that there ing story of "Glorious John" as last ing to the last that could sound an echo with a kick in the ing story of "Glorious John" as sequicentenary, not centenary indexented in the last that could sound an echo with a kick in the ing story of "Glorious John" as sequicentenary, not centenary indexented in the last that could sound an echo with a kick in the ing story of "Glorious John" as sequicentenary, not centenary in the last that could sound an echo with a kick in the ing story of "Glorious John" and once more with a kick in the last that could sound an echo with a kick in the ing story of "Glorious John" and once more with a kick in the last that could sound an echo with a kick in the last that could sound an echo with a kick in the last that could sound an echo with a kick in the last that could sound an echo with a kick in the last that could sound an echo with a kick in the last that could sound an echo with a kick in

# Trailing the hippies

THE DRIFTERS by James A Michener/Secker & Warburg £2.75 CYRIL CONNOLLY

parents. Cato, a young Negro accused of shooting up a church, in revolt against white supremacy. Yigal, alias Bruce, a young Jewish hero of the sixday war who is technically both a British and an American subject; and two more girls: Britta, a beautiful Norwegian in revolt against the Vietnam war, the Monica Brabham (did someone whisper Brett Ashley), a beau-tiful well-connected English lady of seventeen in revolt against everything, not excluding her in-effectual parents, retired colonial administrators from what is now the African republic of Vwarda. There are two oldsters: Fairfax the narrator, and his friend Holt, an American airfield constructor.

The action starts in America. where Joe, Gretchen, Cato and Yigal are doing their thing and getting into trouble; and then Britta and Monica. who has run away from school in England, are laid on. The mecca for all these fortunate young people is Torre-molinos, that smiling paradise whose motels and skyscrapers stretch for miles along the favoured coast between Malaga and Marbella whose skyscrapers and motels stretch for miles along the favoured coast between Fuengirola and Estepona whose-

but I am getting carried away. at I am getting carried away. with reference to "The Drifters."
When the Torremolinos police This is incorrect. It is a work of

to use it in enforcing Neutralism

(like Switzerland or Sweden) on

a nation whose Parliament is crucially voting for continued commitment. Very satisfying for

most of the way; in the last two chapters, however, vital climactic events are made to flash past with

stroboscopic rapidity, as if Mr Warren had suddenly remembered

PAUL JENNINGS

getting into Henry Wood Queen's Hall Orchestra at 16.

As Mr Reid points out, there is

something deeply satisfying and moving about the full circle of Barbirolli's world-girdling career.

He died in London, a few

hundred yards from Southampton

ture, a trip to Japan. It is indica-

having a train to catch.

**CRIMINAL RECORDS: EDMUND CRISPIN** 

The Andra Fiasco by William The coda carries subtlety into un-Garner (Collins £1.80). A flaccid intelligibility, the characters are book, in which nothing of particu-

the Vietnam war, the police who threaten to shave their heads beat her up, and her ineffectual and beards in Holy Week it's time to move on, split the scene, etc., and so they choose a little place called The Algarve where there are no skyscrapers or motels and where the semi-feudal peasant society permits an unlimited diet of marijuana and fish stew. But someone mentioned Pampiona, so off we go for the Feast of San

Firmin. By now Cato has shacked up with Monica and Britta is cooling off Joe and falling for Holt despite his years, and Yigal will be yanked back to America by his rich grandfather, leaving only Cato, Monica, Joe and Gretchen to survive the next lap, to Mozambique where who should join them but Mr Fairfax whom they hadn't seen since Pamplona, Torremolinos and The Algarve.

When they return to Marrakesh for Let to brush up on his draft.

for Joe to brush up on his draft-dodging Monica is on heroin and the story ends in Tangier where she dies of serum hepatitis in the arms of Cato, Gretchen, Joe, Mr arms of Cato, Gretchen, Joe, Mr
Fairfax, and Holt and Britta
who have turned up and who
now set off to Ceylon taking Joe
along with them all crazy to see
Afghanistan and Nepal, and
finally the Shinzu quarter, the
Haight-Asbury of Tokyo where

the action is.

I have heard the word "genius" has been mentioned

last hundred pages. In an East-

and a famous night-club singer-

collaborate in a rescue operation

which goes disastrously wrong. The coda carries subtlety into un-

In the now truly international

world of music many people and cities owe Barbirolli a debt.

Manchester owe him the Hallé, unbelievably re-created in three

weeks from a nucleus of twenty-

three players when he returned from New York in 1943—200 auditions, 9-hours a-day rehearsal

morale of audiences, in those

difficult war and post-war years!

considerable talent, for the author has both a narrative gift and an ability to handle scenes of action. The fighting in Sinai. where Yigal proves his worth, the campus riots and police cells where Joe and Gretchen prove theirs, the sinking of the Tirpitz in Norway, the running of the bulls in Pamplona, the bar-life, the "trips" and brawls in seaports are exciting and compen-sate for the interminable half-baked ethical and political discussions which occupy so much space while these young people are "finding themselves" in what is intended to be a picaresque novel tackling the central issues of our time: recialism, drugs, Vietnam, the generation gap.

At the end of 750 pages we ought to know the principals terribly well, but we don't, and this reveals the great weakness of the novel: Mr Michener is too old to understand his characters. he is baffled by their arrogance and ignorance; he never quite cracks their code: like figures in a Soviet fresco, they represent types and problems rather than people. One can't imagine any of them walking into a room.

Not so the places: whether it's Torremolinos as the travel agents Torremolinos as the travel agents see it. Marrakech or Lourenço Marques or Pamplona in the early summer morning, they have verisimilitude. like the brawls and the battles and the "trips" on heroin and LSD. Mr Michener loves and respects the young and sees the future of America in their hands. He is not on the side of drugs and sexual permissiveness, but sexual permissiveness, but searching for the new morality that may emerge from them. He deplores daddy-bashing. But what do any of us know of the young save what they choose to tell us—and how little that is.

identification finds no frailest twig to perch on
The Witnesses by Anne Holden
(Macmillan £1.40). Sylvia,
respectably married, looks out of
the window of her lover's flat

Mediterranean country which and sees a man assaulting a girl Mr Garner labours hard to distinguish from Greece, the unattractive writer Andra has been account for her presence there, account for her presence there, she makes her lover go to the imprisoned for his political police with the necessary identifying details—and with that, an oh-what-a-tangled-web imbroglio can wife, a jet-set thrill-seeker, a gets under way. Miss Holden negligible arms-running crook writes plainly, but plots like an angel. Her conclusion, after many angel. Her conclusion, after many twists and turns, comes as the best sort of shock surprise—i.e., one in which the shock is seen immediately afterwards to have been an inevitability

from her bouquet to the young cellist in The Swan, lily pressed between books in Sir John's Glorious John library 50 years later). Even this reviewer owes him a 9-year love affair with the Philharmonia JOHN BARBIROLLI by Charles Reid/Hamish Hamilton £2.75

> he was always ready, scores endlessly studied, string parts bowed, when chances came. British National Opera 1926, Covent Garden touring company 1929, Scottish Orchestra (legend-man Classon devel) 1920 ary Glasgow days!) 1930, growing reputation from recording perhaps the cause of the 1936 bolt-from-blue summons to New York Phiharmonic, an "un-known after Toscanini. He was loved by this crack orchestra and Gilman of the New York Herald Tribune, attacked (but not crushed, merely refined) by the ponderous snobbism of Virgil Thomson and others who thought him too detail-prone (too loving,

Chorus dating from an electri-

fying Gerontius broadcast. Sir B. not only loved music,



Scott in old age still at work: from "Sir Walter Scott and his world," by David Daiches (Thames & Hudson £1.95)

#### SHORT STORIES I OSCAR TURNILL

SHEER VARIETY of person and the staff, variously amusing or situation, a pleasantly confiding uncanny, or both, all written with note in the telling, the freedom a careful elegance that is also of to turn aside and start afresh if any particular tale fails to engage, the luxury of picking at a well-filled plate—short stories are an admirable complement to the holiday mood. Daphne du Maurier's Not After Midwight (Gollancz £1.75) has the added attraction of being a little Grand Tour in itself, with stories set in Venice. Crete, Ireland, Jerusalem

and East Auglia. Three of the five are distinctly macabre—though where better to brave the shadows than a safe place in the sun?—and none place in the sun?—and none actually offers the sort of holiday adventure one would want for oneself. So in Venice enjoy the panics and frustrations of a disastrous pilgrimage to the Holy Places—a juggling act of the very highest order—rather than the local encounter involving a pair of old ledges with second sight of old ladies with second sight and quite the nastiest of final surprises; in Crete, a little jolly Irish detective work (with a spot of careless incest on the side) rather than the sinister invitations of one's Dionysiac fellowtravellers; in East Anglia, well, any of the others, but steer clear of lonely research centres, or you may end up with your Self on tape.

Wherever you may go, though, put Miss du Maurier at the top of your list: her collection varies from first-rate (Ireland, East Anglia) to superb (Jerusalem, Venice). And with her, one or more of these engaging raconteurs:

Mrs Carteret Receives by L. P. Hartley (Hamish Hamilton £1.80). Venice again, to begin with, in a nicely ironic portrait of a sur-

that same Age.

A Kettle of Fish by Ronald Duncan (W. H. Allen £2): Mr Duncan's range extends from the title story's exercise in the absurd to the apocalyptic SF-ery of his final pages, and includes in between some nice plotting—a commuter's unmasking of a child murderer, a romance between an elderly retired officer and a hotel servant girl, told from both sides of the affair—and frequently wise, always compassionate, observations on the human condition.

Second Chance by Louis Auchincloss (Gollancz £1.80) unless you are a middle-aged New Yorker trying to get away from it all. Mr Auchincloss is less Middle America than the American in the middle, viewing the conflicts of youth and agebetween staid publisher and whizkid, Wall Street lawyer and his dissenting grandson—with his dissenting grandson—with equal sympathy and proper scepticism.

Stay of Execution by Michael Gilbert (Hodder and Stoughton, £1.50). Lawyers' tales are always good value for money—they meet such interesting people, fre-quently just before they make a will, or die without one, or just after they've murdered somebody, or are thought to have done. Hard to see how they can miss, and harder still to imagine Mr Gilbert ever doing so.

Unborn Temorrow by Edmund Cooper, £1.10). "Straight" SF, dazzlingly imaginative—e.g., a planet ruled by carnivorous butterflies, on which only the computer survives, a Moon landing that pre-dated (in its writing) the real one and so was perhaps the last that could sound an echo THE DAYS when a novel's show progress "through a laby interesting setting" was a rinth which is common to us all " certain recommendation have as its jacket claims. It also expassed. Cosmopolitanism is no plains the book's fascination. plains the book's fascination. Bedwyr, Gwydion, Peredur and their awful mother, Lady Brangor, are members of that appealing

literary genre of golden people with problems, stimuli to admira-tion, envy and relief. Relief, of course, that we don't have their problems. These are legion and range from the difficulty of staffing and disposing of a Welsh castle full of objets d'art to the Oedipean hiccup of Who killed father? Bedwyr's only problem seems to be success and a delightful family; one fears with him. The book beguiles but also irritates. It has a certain richness but its sum is rather less than its parts. There are a number of stray ends. The books to come may show that they were justified; meanwhile the author's evident taste for description and

Strange things happen in Galicia, Spain, and Confirmation invites you to take a look at them. Little girls may have blonde pig-tails and a wide-eyed gaze but they are naughty underneath and will take their knickers off if asked politely. Gianni Segre's narrator, the Stranger, describes a primitive idyll and is earnest about its worth; his young girls' eyes are "ringed with the stigmata of pleasure" while he himself discovers "what we all felt when we were children." The rituals of Catholicism and

the wrong reasons. There is some incongruity between the carefree physical determination to articulate. It lacks the lyricism that involved for Lolita and pushes us into the position of a voyeur. Since Stranger's own experience is largely voyeuristic this is fair in a way, but it sets the reader at so cool a distance from the action

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THE DIVIDER by John Maurice/Collins £1.50 RUNNING AWAY by David Pryce-Jones/Weidenfeld & Nicolson £2 NATIONAL WINNER by Emyr Humphreys/Macdonald £2.75 CONFIRMATION by Gianni Segre, translated from the French A M Sheridan Smith/Blond £1.50 THE DAY BEFORE TOMORROW by Moira Burgess/Collins £1.50

National types

MARY CONROY

onger enough.

John Maurice's first novel gives us more. The Divider uses the isolation of a clinic in Southern Italy to examine the tangle of a life that has its roots in two, per-haps three, cultures. Jasim Sailer, alias Jasim Hamandoor, rejected the Indian part of his ancestry early, modelling himself on George Huntingdon, an English archetype he met at Cambridge. Now his self-created personality falls apart as he finds himself colled to anywar for imperiality called to answer for imperialist crimes he believes he never committed, and called to answer, what is more, in the name of The Divider steers a course between Kafka and John Fowles

in his Magus mood. It is akin to Kafka in that its ambiguities seem at times to point to an ultimate truth, to Fowles in its trappings of sadism, sexual ambivalence and artistic sleight of hand. It holds the attention almost completely; only a mean almost completely; only a mean almost completely; only a mean should be attention at the statement of the sta shred of caution wonders whether one is being taken for a ride . . . and one is left to wonder at the end. Camus said that Kafka's endings were intended to make

the reader read again: this end-ing doesn't, after all, do that. Nevertheless, the book is more than a trick. Its narrative breeds insights into the complexities of English straightforwardness and the necessities of upbringing and race; the differences between the cultures of England, India and the Middle East are used in a meaningful way. David Pryce-Jones' Running Away would have worked much better if it hadn't run so far. The

better if it hadn't run so far. The book's original theme is interest-ing. Freddy, a high-ranking government scientist deserted by his wife, has brought up his two children with a cold broadminded-ness that makes their adolescent rebellion problematic. Mr Pryce-Jones has a stab at working it out with them but gives up, and the with them but gives up, and the book slips into travelogue/report. The family move about a lot and have a knack of being where the action is: on a kibbutz near the Syrian border at the time of the Arab-Israeli war, in California when students riot in the streets. The book tries hard to be fair: the kibbutz dweller marries an Arab nationalist, a Romanian aristocrat cherishes relics from the past yet mingles good-humouredly with trade union members holidaying by state order in his home. Breadth and balance are commendable, but the novel's purpose disappears be-neath them, unaided by a style that manages to be both over-explicit and obscure.

ness of Wales and the importance brings purpose into its grand-of the past to the present but mother's old age; a boy copes can't resist a sort of modishness manfully with his drunkard that makes one brother a don. another an architect and a third an impresario who travels to Italy and Greece. This makes one wonder whether the series of somehor which it is the first will really either.

vignette makes one suspect they may be simply stray. Emyr Humphreys is enthusiastic about Welsh and, perhaps in sympathy, his proof reader has let some funny English into print.

poverty counterpoint the book's adventures, and lesbian variations and group sex extend its appeal for those who are reading it for

existence the book extols and its us in Humbert Humbert's passion there is some suggestion that the that he cannot entirely believe what he is asked to see.

easy-to-read, carefully constructed book set in the mild exoticism of a dilapidated Scottish tenement where a murderer is on the loose. The book's language is salted with dialect and its characters divide, with romantic precision. into native sheep and interloper goats. There are not too many goats, and in spite of its patches National Winner places a of violence the book's tone is recurrent emphasis on the Welsh-warm. An illegitimate baby of violence the book's tone is father and retarded younger brother; a Catholic is won from impure thoughts by chance collisomehow believe in this world

THE SUNDAY TIMES, JULY 25 1971

# IN MY FASHION FUN AND FANTASY by Ernestine Carter

صكدا من الاصل



Photograph by Villie Certific 2 ZANDRA RHODES

WHEN I SAY Zandra Rhodes looks like nothing on earth. I mean it quite literally: she looks more like a tropical butterfly than a person. Her short hair is dyed, in streaks—cerise, orange, blue and green—her cheeks and eyes are painted red, her forehead streaked with it, and instead of eyebrows (hers have disappeared under white paint) she puts three sequins (sometimes green, sometimes cerise) where they would have started, just like the spots from which butterflies' antennac

spring.

The make-up is not accidental. She is thinking of having a cosmetic line. This is part of her almost obsessive concern with a total look. Cosmetics, she feels, should "tie into clothes." And she would like to design shoes and brittens as well knitwear as well.

Her present collection, exclusive to Piero de Monzi, 70 Fulham Road, is, she feels, her first proper collection. In that crisp, white shop you see the clothes, incredible fantasies of colour, fabric and design that seem to have floated there on their own wings. In her Bayswater workrooms you can see the caterpillar and the cocoon. As you enter a blank blue door great whiffs of paint prepare you for narrow stairs blocked with silk screen frames, narrow passages full of buckets of paint, and, as you mount to the top, rolls of Zandra's fabrics. This is the logical progression as Zandra designs, makes the negatives and silk screens and prints her fabrics.

The top floor hums with three sewing machines and the statutory record-player noise. Here, from the fabrics that are created below, are made what Zandra calls "lovely dresses that people can think of as lovely jewels."



Bu ZANDRA RHODES: slashes, serrated edges and jagged hems are the themes of this red silk dress, feather patterned in blue beneath a white silk tunic printed in pale blue feathers edged in red. £80 at Piero de Monzi, 68/70 Fulham Road. Shoes by Zapota, £18.

"SHOW BOAT," the greatest musical of the Twenties opens at the Adelphi Theatre on Thursday. Even now, in its fourth revival, it is hung about with the glory of the great names of theatre history: Florenz Ziegfeld (who originally produced it), Jerome Kern (music) and Oscar Hammerstein H (lyries and adaptation of the book by Edna Ferber), Paul Robeson (whom "O!' Man River "

made a star).

The story runs from 1890 to the late Twenties, and the eight sets and 317 costumes have been

sets and 317 costumes have been designed by Tim Goodchild.

Blond and slight, Mr Goodchild, twenty-five, looks even younger. This is, he says, "a slight disadvantage when I have to exert authority, but I get by." Since leaving the Wimbledon College of Art in 1964, he has got by a lot, making the West End in 1967 with "Hadrian VII," followed by, among others, "Richard II" and "Phil the Fluter," but this is the first time he has taken on the entire design for a large-scale entire design for a large-scale musical. "I worked on it for six musical. "I worked on it for six months and then did 700 fittings in four weeks." His costumes have enormous variety. We chose one of the Twenties dresses, whose jagged hemline, tiered skirt and long waist are echoed in Zandra Rhodes' dress of today.

TOMORROW HARRODS intro-

duces Faberge's new range of scents and bath preparations, called, with a bow to Samuel

me in pictures and feel they know me. They start off being

I don't advocate it for anybody. We stopped long before it became

Big business comes naturally to Mr Grant, for he has been in-

volved in producing films as well as acting in them. He doesn't find the Fabergé operation all

have to find a title. We have to

nd a name. It is much the same whether you are making something for people to see or for

"It's the same bargaining with chain of stores or with a chain

When you're making a film, you look for a theme. Now we look for an essence. In films you

that different.

them to smell.



doing films." A National Film Theatre buff, I was going to see "Philadelphia Story" for the umpteenth time the next night. umpreent time the next night.

Mr Grant smiled warmly. "How does it stand up?" he asked.

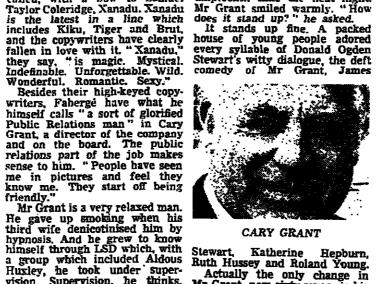
It stands up fine. A packed house of young people adored every syllable of Donald Ogden Stewart's witty dialogue, the deft comedy of Mr Grant, James

Stewart, Katherine Hepburn, Ruth Hussey and Roland Young. Actually the only change in Mr Grant, now sixty-seven, is his silver hair. But besides his looks what strikes one most about Mr Grant in films is the way he moves and his extraordinary

sense of timing.

"First," he said, "let's take the moving. Remember I was an acrobat." Mr Grant was born

Bristol Hippodrome.
"Second," he went on, "the timing, that comes from vaude-



Archibald Leach in Bristol and ran away from home to join a troupe of acrobats he saw at the

ville. The straight man in a vaudeville act does the timing. He says the feed line which the comic answers and gets a laugh. When the laughter fades, the straight man talks again. You play three different houses a day, play three different houses a day, to different sizes of crowds, different types of moods. You're always timing and re-timing. All the timings of my youth have given me an instinctive kind of timing for films."

His LSD experience has made

a chain of stores or with a chain of theatres, the same jockeying for position. I wouldn't want to find one of my films across the street from 'Love Story' and I don't want Fabergé's shelf space to be behind the cashier. Although," he added, 'that's where most people spend their time, trying to pay."

Films do not seem to be in the forefront of his mind. What is, is his five-year-old daughter, Jennifer. Like any doting father, he produced her latest photographs, showing a happy little girl with a shining Dutch bob, and the kind of face that makes you say "adorable." Mr Grant beams. She is obviously the production he's him do a powerful lot of cosmic thinking. He cheerfully admits that he loses some people when be starts talking about his concept of existence. He lost me about the time he got to huge missiles which would be landed on a planet with women astro-nauts—women because they can breed and would start life all over again. At least I think that

was it.

He talked about bombs. What I got was a blast of charm. In Xanadu handout language, "Be-yond description. Beyond com-pare. Beyond expectations."



WITH ALL THE FUN and freedom of fantasy clothes, conventional clothes have become a distressed area of design. There is no law that straight clothes must be dull, any

more than that large sizes must be dowdy.

more than that large sizes must be dowdy. There are a lot of people around who just want people clothes, and this is exactly the market Jaeger is aiming to please.

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two associates, opened the first Jaeger shop. Now there are fifty, counting Paris, and by the muddle of September there will be four more. Shops within shops add up to five, and Harrod's is giving Jaeger a special corner next month.

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JAEGER: brown triacetate, belted in brown suede, buttoned in silver metal. £23 at all Jaegers.

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C1.570. Also especially constructed
villas on adjacent plots. The Canabeleres
Centre. 77 Righ Street. Epping. Tel.:
01.575 5331. d'Azur Land Plots. 5.500 ss. R. min., C1.500. Choice of heliday homes from C1.500. Also especially constructed villas on adjacent plots. The Caneblerge C1.575 3381. Street. Epping. Tel.: 01.575 3381. Street. Epping. Tel.: 01.550 1450. COSTA BRAVA—Playa de Ara/Palames. Costa Brava—Playa de Ara/Palames. Costa Brava—Playa de Ara/Palames. Costa Brava—Playa de Ara/Palames. Costa Brava—Villas. 101. 296 Regent St., W.1. 01.506 RE42.

LAST MINUTE villa helidays in linly, France. Swilzerland. Spean, etc. Contact Villas Abroad. 76 Sheen Rd., Richmond. Surrey. 01.9410 5327.

BELGIAN COAST from £15 per person. August-September from £16 per person for 2 weeks. Villus Flatts—S-8 persons. August-September from £16 per person for 2 weeks. Cost includes rent. Corad passengers. Apply for details—Belgiam Reaths Service, 321 Lewer Addiscombe Road. Craydon, CRO 6RF. Surrey. (Telephone: 01-654 1222.)

BOAT HIRE & CRUISING 回答的 GRUISING 1972. Programmes for new year have airedy been announced and booldnos are being sceepied. For the widest choice, send for "GRUISING AT A GLANCE" containing details of over a GLANCE" containing details of over a GLANCE" containing details of over a GLANCE of the Cautising Specialists: FSCOMBE. McGRATH & CO., LTD., Dept. SA, 5 Pell Mall East, London, S.W.1. Tell: 01-930 3731. Members of A. E. T.A. O. 1930 3731. Members of A. E. T.A. O. 1930 3731. Members of A. E. T. A. O. 1930 3731. Members of A. E. T. A. O. 1930 3731. Members of A. E. T. A. O. 1930 3731. Members of A. E. T. A. O. 1930 3731. Members of A. E. T. A. O. 1930 3731. Members of A. E. T. A. O. 1930 3731. Members of A. E. T. A. O. 1930 3731. Members of A. E. T. A. O. 1930 3731. Members of A. E. T. A. O. 1930 3731. Members of A. E. T. A. O. 1930 3731. Members of A. E. T. A. O. 1930 3731. Members of A. E. T. A. O. 1930 3731. Members of A. E. T. A. O. 1930 3731. Members of A. M. T. O. 1930 3731. Members of A. M. T.

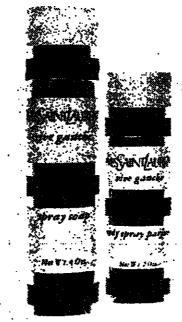
### KEEPING UP

is obviously the production he's

It is sad to me that Mr Grant finds himself, as he says, "not

With More Scents. On August 2 on the heels of Xanadu, well practically, Harrods is launching Yves Saint Laurent's new rive gauche bath and body products. The fragrance is new, too, a fresh, tangy, assertive smell. All the preparations are aerosol packed, not just the spray cologne and body spray parfum, but the moisture cream, soap and talc as well. The packing has the YSL touch, slim cylinders of bright blue banded in black silver. Prices are from £1.95 to £2.95.

Cranleigh Carnations are a different sort of scent-different because these are real flowers which you can get straight from the grower by post, either for yourself or as a present. Mine (white, pink, and scarlet) arrived fresh and uncrushed in polythene packs inside a sturdy box, with a packet of Long Life Crystals to keep them lively. Twenty-one for £1.80 including packing and postage makes them a bargain by flower shop prices. From Cranleigh Cranleigh, Surrey.



SPRAY SOAP and spray perfume from Yves Saint Laurent's new gauche collection



THE NORMAN INVASION WALLCHART

The Normans fought the last successful conquest of Britain. How did they change the face of the country? If your name is Richards, Morion or Ross, did you know the Normans brought those names with them? The answers to questions like these are in The Sunday Times Norman Invasion Wallchart. Packed with pictures and text, this chart, 30" by 40", costs 75p, plus 18p postage nod packing. Write to Norman Invasion Wallchart, The Sunday Times, 12 Coley Street, London. WC99 9YT.

# Cherish Your Summer Complexion Cherish your precious

complexion beauty every

day by smoothing a film of moist tropical oil over your face and neck. This moist oil of Ulay will help preserve the soft, flowerlike bloom of your skin against the drying effect of summer weather and provide the ideal moisture balance needed to smooth away wrinkle-dryness and tiny lines. Used as a beautifying powder-base it will ensure that makeup stays perfectly matt all day long and that your complexion remains young and lovely.

Somebody finally realised that most women have some oily skin and did something new and revolutionary about it.



# Introducing Skin Balance Normalizers

Skin Balance is the first realistic approach to an almost universal problem: oiliness on any part of your face - nose, forehead, chin, wherever. Surprisingly, most women are troubled by it somewhere sometime.

Now, at last, there's an answer. Skin Balance normalizing treatments. Five remarkable preparations designed to bring oily skin into normal balance. We call them "normalizers."

Pre-Makeup Normalizer: an invisible face blotter that's ideal under make-up. Normalizing Cleanser: a refreshing foam wash. Normalizing Toner: a stimulating freshener that leaves skin oil free. Normalizing Masque: a ten minute super-facial that combats blemish-causing oiliness. Normalizing Granules: a rich-foaming friction wash. Try one. Try them all.



Helena Rubinstein

# Germaine Greer's first column. Her subject: the Smell Sell

SOMETIMES, in the course of my buy in any school playground. indefatigable search for truth, I And above or below, that infaldip into the volumes of research lible sales gimmick, "Don't." findings in marketing and consumption which are beginning to New York anti-drug campaign gorge the shelves of academic has been organised by an agency libraries, after with the new unaware of the persuasive power disciplines of commerce. (That of their graphics and the perverafire is a Freudian interpolation which honesty bids me leave un-changed.) Fascinating reading they are too, of the hair-on-end

Imagine, your job is to persuade folk to munch more of a particular brand of, say, codeine really saying, "and you too may tablets. Yours not to fuss about be the possessor of this largerwhether they need the tablets, or whether the tablets can do them any good. Cheerfully the problem is posited: "How to sell more of Kanadun!" and pat comes the "We must stimulate a demand for regular, repeated and if possible escalating dosages."

In this spirit the advertising campaigns are organised; all problems of the organism are mustered under the heading tension. A logo is devised perhaps a line drawing of the human (female usually) head and shoulders gripped in cruel bands of tension.

The most simster aspect of the chatty, amoral style of the professional persuaders is that when they are forced to refer in a pronoun to the helpless, psycho-analysed, dopey buyer of anything that is sold, that pronoun is usually she

A habit-forming drug is a per-fect commodity, and heroin, of which very few doses are enough to ensure the need for regular. escalating consumption, is the paragon. In the New York sub-ways one may see beautifully designed, five-foot high posters showing in four colours, back lit

treatment as Cassandra did over

injuries can upset an otherwise

serene fortnight—and waste a lot

of time. Those going abroad often

find it difficult to buy the homely

remedies on sale in every corner-

The Sunday Times has selected a comprehensive first-aid kit. at a

cut-price of £3.20, which contains

everything a family is likely to

No home should be without

one, and at this time of year it becomes an essential part of holi-

day packing. (A first-aid kit like

this one is obligatory equipment

in cars in many European coun-

The kit itself contains full in-

To order, please fill in the coupon below in block letters with ballpoint pen. This offer is open to readers in the UK. only. Please allow up to three weeks

To: First Aid Offer, The Sanday Times, 12 Coley Street, London,

Kits 5 53.20 each, inc. p. & p. I

enclose a cheque money order

crossed and made payable to

Times Newspapers Ltd.

... First Aid

shop in Britain.

for delivery.

WC99 9YT.

Please send .....

First-aid kit offer

ANYONE who defiles the annual structions about treating every-

ritual of the summer holiday by mentioning health precautions and first aid, writes The Sunday Times doctor, gets much the same the same that the same that

the Trojan horse. Yet even in as possible, and interfere as little this country minor ailments and as you can. Try to wash your

It is hard to believe that the

sity of their wording.

The machinery of advertising is geared to sell; it cannot be applied to extinguish an existent demand. It operates automatically in the same old way-" Buy, buy" the heroin posters are than-life brawny arm, and this snazzy tourniquet. You too can be a hero and get your picture in the subway. Dig my gleaming Now the buyer of heroin may

not necessarily be a she, even though prostitution in New York is now largely a matter of earn-ing enough to pay the heroin bill (it's easier on the pimp that way) but it is usually the member of an oppressed group, perhaps poor, perhaps black, perhaps female, perhaps all three. When it comes to the over-fed consumer classes, the inert and the susceptible buyer is usually assumed to be a woman

There are good reasons for it; poppa earns and momma spends. Cars, tools, machinery, sports equipment will be sold to him, but nearly everything else, especially fashion, cosmetics and luxury goods will be sold to her.

One of the most gripping exploits which one may read in

the annals of market research is that of the brilliant boffins who hit upon the plan of solving the problem of "spare capacity" in the toiletries industry by inventing the problem (at one and the same instant as its solution) of and immaculately photographed, vaginal odour. The poor buyer all the beautiful drugs one may could be relied upon, however

first aid are: use well-tried treat-ments, keep everything as clean

as you can. Try to wash your hands before treating anything

which may become infected such

as cuts, burns, and scalds, and grit or dirt in the eye. Treat the

first three by cleaning with

Savlon cream or cotton wool soaked in TCP and cover with a

Try to flush out things in the

eye with clean water in an eye

bath; otherwise cover the eve

bandage and get expert help. Resist the temptation to prick

or burst boils or blisters; covering

with a dry dressing is all that is

needed. Remove a splinter with the kit's tweezers, if the end is

sticking out. But don't go digging

around under the skin; often a

splinter will come out by itself

a sterile eye pad and

sterile dry dressing.

many years she had been upon this earth, to identify with the malodorous but pretty women who snuggled belly-to-belly with young men in the advertisements.

Few women thought to consult their doctors and fewer to follow their advice. Doctors, after all, are against all sorts of feminini-

In the course of such articles, curious facts came to light:
"Since the area is generally covered with clothes, panty-stockings et al. the perspiration

The answer would appear to be Remove clothes" rather than Squirt with chemicals."

intercourse, or undue irritation may occur." What horrors could be masked under widue! Due irritation can be bad enough.
Suddenly the whole rationale collapsed. Those ads that said:

those overcome by vaginal fumes. of the problem, I am asked to From the start it had been an cite tests to prove its non-intimate problem. And what is existence, a pretty improper the point of mentholating vaginal douches if one's lover is not an afficionado of the cool-as-a

Miserably, the articles went on to say: "Most doctors concur that douching should not be done more than twice a week." Easy to say that, since most doctors more than twice a week." Easy to say that, since most doctors concur that douching should not be done at all, if the mucous lining of the vaging is to be kept lining of the vagina is to be kept

GARDENING

d'être. After all, it wasn't as if campaign. After there were no the streets had been littered with tests to establish the existence proceeding. Actually it has turned out to

be a hilarious party game: "Design a consumer test for vaginal deodorants. Will your sample take account of age, race, social and sexual status?

# Bryan Wharton

### Ita: ten-year tested

NOT a few Sunday Times of education in order to do work. readers following Peter shops for teachers. But there is Lennon's survey of dyslexia said a resistance to change among plaintively what about it a. It is certain teachers and so we are ten years now since the virtues reorientating our programme to of ita (initial teaching alphability) aim at teachers' training colleges bet) was categorically proved in so that new teachers don't have teaching backward readers in to start without any knowledge Oldham. The children who were of it a. We mailed all the traintaught by this method had pre- ing colleges and got a 50 per viously been stumped by the cent response, which is very high eccentricities of English spelling and we hope to start in Septemand adapted easily to a system ber." The foundation is convinced and adapted easily to a system where every sound has its own uninterchangeable, symbol.

Whether this helps true dyslextics is a matter of controversy. Dyslexia is to some extent an inability to interpret written symbols. Whether these symbols are logically or illogically arranged makes little difference to true dyslexia though it undoubtedly speeds the ordinary

managed it with no difficulty.

Two convincing facts: six firm children.

What is currently disturbing the ita foundation is that ita's original rapid progress in schools has slackened off. Mr G. O'Halloran, general secretary of the it a foundation, says that cur-rently it a is used in 15 to 20 per cent. of British schools, which they find far too low, and the foundation is rethinking its methods of introducing it a into schools.

"Ita so far as scientific evidence goes, has never had one single adverse report. In the past we've relied on the proof of our results and approached directors

that the main block to the progress of it a is inertial and not

positive objection. One constantly raised objection to it a is that children who have learned it would then find it difficult to make the transition to normal spelling. But five million children in the world have so far

doubtedly speeds the ordinary Two convincing facts: six times learning process for most as many slow readers can read in the first year of trying with it a, compared with those learning conventional spelling. And in America, where it a has been much more readily accepted than here, the reduction in spending on remedial readers after it a har has been adopted was 75 per cent. Let us hope that the training colleges respond.

> ANOTHER dish chosen by Caroline Conran from the entries we had for our cheap recipe competition. £2 goes to Hazel Slack, Old Hall Road, Salford 7. for chopped bake or haddock patties (for six people).

Twenty penceworth or so baby hakes (or about lb haddock) skin and bones removed. large slice of bread, soaked in 1 cup water, I egg, I grated onion, pepper and salt to taste, 1 teaspoon sugar.

Chop fish about 5 minutes, add egg, onion and grated bread with water, salt pepper, sugar. Chop for another few minutes until nice and fine. It is a soft mixture so does not take long. Make into patties (like hamburgers), dip into flour and fry in hot oil until brown on both sides.

"They look good," says Hazel Slack. "No waste, you can eat them hot or cold and they're grand enough for friends."

SINCE children spend most of their time playing on the floor, it is surprising that Mrs Barbara Blake's excellent idea

was not thought of before. She has designed a PVC floor covering which not only protects the flood from crumbs and spilt drinks but is an entertain-ment in itself. It is 6ft by 4ft 3in and printed on it are

brightly coloured play sections One section has a plan of a doll's house and a farmyard, another has pictures of a castle, garage and lots of roadway. The centre section has the alphabet, a chequer-board pattern for games like draughts and the numbers The great thing about it is that

it wipes clean, can be rolled up and put away and can be easily carried about. It costs £2.99 from, among other toy shops, Hamley's and Heal's in London; Brown Muff & Co in Bradford Middlesbrough.

COMMON MARKET AD. Drinka

Muscadet

Alan Peacock 1 bought a carpet in mint

It had a hole in the middle. D. J. Mullarky

FREE FROM BEES

Bees fully illustrated, easy-to-follow calalogue, 64 pages of Roses, Trees & Shruba, Hardy Plants and Fruit Trees & Shruba, Hardy Plants and Fruit Trees PLUS Bees full colour, 32-page catalogue of Bubb for Astumun Beandas, Features Include an easy-to-enter competition with big cash prizes and from the page of the second page of these two superb catalogues to:

BEES LIMITED



The combination of fantasy and self-doubt worked like a spell.

ties, high heels, tight clothing, false eyelashes. The feminine deodorant sold.

But all did not go well. Magarines that once carried 15 pages of vaginal odour per issue began to run articles that began in a paranoid vein: "Feminine hygiene did not spring full-blown from the minds of Madison Avenue"—well, nobody thought it did: after all Madison Avenue did not invent the bidet

nettle stings respond very well

to Caladryl cream used promptly,

and this can also ease the sting

training, but details of some life-

saving procedures are given in

Nothing too grand

in a few days, so just cover the skin with a dry dressing.

Sunburn, insect bites, and this will make any emergency

you really shouldnet.

Major first aid needs care and

can't evaporate. . .

More unwillingly, perhaps, came the warning, in brackets:
"Doctors caution not to use (vaginal deodorants) just before

"You don't sleep with your teddy-hear any more . . ." that showed bare-ass couples leering at each other, all implied that copu-lation was the deodorants' raison

anaesthetic a risky and difficult

Do remember the importance of preventing a shocked person getting cold. Blankets over, and

especially under, the person will help, but better still is a space blanket. Waterproof, the size and weight of a packet of tea, this could save a life.

Count, They dadd up to a fur coat.

by Calman

business.

mountain-stream experience?

intact and vaginal flora un-disturbed.

SUMMER brings such a bounty

of colour and fragrance to the garden after months of work that

we would do well to spend some lazy hours enjoying what we have achieved and looking at what could be improved. Most gar-deners spend far too much time

working with their heads down, rather than looking, enjoying and analysing. Mowing slows up with the heat and drought; even weeds seem briefly to pause under mid-summer's spell.

Now the lily season is at its height—stately regales, the cool

yellows of 'Destiny' and 'Lemon Tiger,' the nasturtium pink of 'Enchantment' and the rich deep crimsons of 'Ruby' and 'Red-start,' the superb trumpets

flushed with yellow, pink or green

London garden a few tubs of regales have given enormous

pleasure for three weeks, and I have seen several stands of Madonna Lilies (L. candidum) in

easier to grow. Even when we follow all the rules of full sun, shallow and early planting, good drainage and an alkaline soil, there is no sure guarantee that they will prosper, yet we continue to try, for Madonna Lilies, del-

of hily bulbs in autumn instead

Follow the lily rules

? Times Newspapers Ltd., 1971. Germaine Greer will now be contributing a regular column in

A representative of a consumer association wrote me with Jilly Cooper. NEXT SUNrecently asking if I could cite DAY, Jilly will be writing about tests and so forth to justify my the English vice called the anti-VD (Vaginal Deodorant) Family Picture Album.

again been a dream of beauty

organic feed every 10 to 14 days. You must do this with a

soil-less compost in the second season. In October I shall re-pot

conditions, lifted at the proper

it baked hard.



beautiful lilies of July

spotted with deep maroon. Mr Parson's prices are moderate and quality good, but please note that orders to a value of less than £2 cannot be accepted.

Topiary and Ornamental Hedges at £3.00 (Adams and Charles Black) is a lively book on an important subject, of interest to most gardeners. His approach is both historical and practical, with

# Madonna Lily: one of the most

a six-ft Turk's cap type with multiple pendulous orange flowers

time in early autumn as soon as they have ripened and despatched promptly. Demand for white trumpets has been considerable, phiniums and roses provide one of the loveliest of plant associations for the July garden.

It is worth taking a lot of trouble with lilies. Early delivery of lily bulbe in autumn instead properly planted.

For cool, moist positions I various plants that can be used recommend the Panther Lily, for hedges and topiary of every size and description. of in the first weeks of the new year is important. Last year I recommend the Panther Lily, was assured that my lily bulbs Lilium pardalinum, an American would come at the right time, native. It likes partial shade, as but the box arrived in January does the famous hybrid 'Shuksan,'

Lanning Roper

#### with alluring names such as 'Black Dragon,' 'Honeydew,' 'Limelight,' 'Pink Perfection' and 'African Queen.' Lilies are undoubtedly the jewels of our flower the following year. In spite of all the problems. AS HOLIDAYS approach, happy hours can be spent with plant flower the following year. In spite of all the problems gardens, adding fragrance, colour and dynamic form that brings no garden should be without borders, woodland glades and shrubberies to life. In my small the my small the model of the problems, no garden should be without lilies. And if we can get bulbs at the my small time and plant them are guickly in good soil we should catalogues choosing spring bulbs. no garden should be without lilies. And if we can get bulbs at irises, paeonies, new roses, trees and shrubs. Books on gardening are piling up, too, although few are outstanding. A History of Gardens and Gardening by Edward Hyams (Dent, £7.50) is quickly in good soil, we should have a fair measure of success. A few varieties of English-grown bulbs are still available from a large heavily-illustrated volume that skims lightly from David Parsons, Baas Manor Lily the last few days that made the deadly sin of envy well up inside. If only this exquisite lily were easier to grow. Even when we Square attracted wide interest. East to West, from century to century, touching on all manner of things pertaining to the vast His lilies are grown under ideal

ing, but alas, contributing little that is original or new. Mr Hyams quotes various writers, including himself, at length.
In contrast Miles Hadfield's

# The kit comprises: a triangular bandage, afety pins, cotton wool. Savion, standard tressmas, eye pad dressfing, scissors, pinnter forceps, tape, cortoz buds, luit, aladnyl cream, TCP, aspirm, Kwells, andages and plasters, all in a black PVC COUPLES This new natural gas greenhouse heater can revolutionise greenhouse culture."

Brian Walkden, Technical Editor, Amateur Gardening

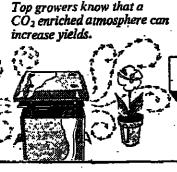
THE NEW SHILTON natural gas greenhouse heater is so cheap L to run that you can afford to use it longer and so maintain your greenhouse at a higher temperature the whole year through.

Low running costs combined with accurate thermostatic control will allow you to extend your greenhouse crop to include a whole new range of exciting and exotic plants you never considered growing before.

### Thermostatic control

safeguards your plants The simple 'set and forget' thermostat also ensures that you need never again be caught out by a sudden drop in temperature. Once the SHILTON is set and lit, it will maintain the temperature in your greenhouse automatically.

And the SHILTON never needs filling or stoking-natural gas is always on tap.

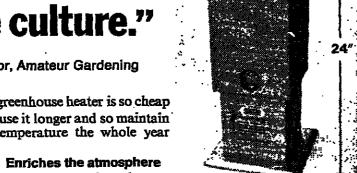


#### your plants breathe When natural gas burns, it pro-

duces carbon dioxide-essential to plant life. So if you burn natural gas in a greenhouse, it creates an environment more beneficial to plant growth than any that occurs in naturewarm, humid and CO2 enriched. In these conditions plants like orchids, chrysanthemums, tomatoes, etc., will reach maximum growth more quickly, and weight yields can increase dramatically.

Professionalgrowershaveused this knowledge for years. Now the SHILTON lets the amateur gardener take advantage of it too!





#### **GARDENING BREAKTHROUGH** FOR NATURAL GAS USERS

Where to order your SHILTON heater

SHILTON heaters are available from all Gas Boards (ask at your local showroom), garden equipment stockists and major gardening centres. The recommended retail price

of the SHILTON is £42 including the provision of 30 ft. of gas pipe and connection to the gas supply in your house.

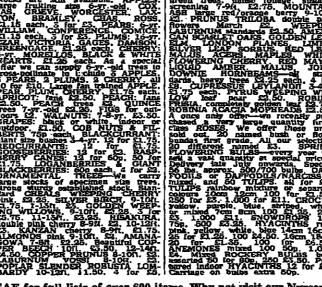
Remember-you can use the SHILTON only if your home has been converted to natural gas.



**High Speed Gas** 



NEVER BEFORE HAVE WE EXPERIENCED SUCH A DEMAND FOR OUR LARGE TREES. EXTRA SELECTED STOCK FOR AUTUMN, DELIVERY. ORDER EARLY TO AVOID DISAPPOINTMENT. CAR. EXTRA £1 MINIMUM. QUOTES OVER WATER, S.A.E. FOR FULL LISTS, TREES, SHRUPS, ALPINES & EVERYTHING FOR THE WATER CARDIED



SAE for full lists of over 600 items. Why not visit our Nursery, now open 7 day week to 5 p.m. Horndean 3839.

KEYDELL FARM NURSERIES

AUBRIETIA

PLANTER'S HANDBOOK JACKMAN'S annunce the new issue of their famous Handbook. Have you leanting problems? All information will be available to you, elso colour and black and white Hustrations. Invaluable for new households and experienced

Growers of trees, shrubs, roses, fruit and hardy plants, 25p from JACKMANS NURSERIES LTD., WOKING, SURREY.

#### ILLEGIBLE HANDWRITING or an incomplete address

are the invariable causes of delayed orders. Do please ensure that you give your FULL name and address, including county, in BLOCK LETTERS—and mention that the advertisement to which you are responding appeared in The Sunday Times.

Please address all enquiries, concerning gardening advertising, rates, discounts, copy, etc., to Wm. G. Swain, Horticultural Executive, The Sunday Times, 200 Gray's Inn Road, London, W.C.1. Tel.: 01-837 1234, Ext. 7630.

# HARRY WHEATCROFT ROSES HARRY'S NEW FRAGRANT COLLECTION ONLY 23.50. SAVE \$1.15 ON CATALOGUE VALUE OF \$4.65 HABRY WHEATCROFT GARBENING LTD., EDWALTON, NOTTINGRAM 4. EASY TO RUN GARDENS

-MUST BE PLANNED

DOBIE'S BULB BOOK

AMAZING RESULTS-I GRANCRETA rich organic Fertiliser keeps soil in great condition. Produces gorgeous flowers, Lasty kitchen gerden cropel Order New Grancreta No. 1 All Purpose, 56D. Bag drass 2.000 ng. 1. one handini say yd. Carr. Pate. 1. one handini say one handin

HIGHFIELD NURSERIES, 10, Whitminster, Gloucester GL2 7PL.

PENNELL & SONS LTD. Dept. S.T., Princess Street, Lincoln MIDDLETON NURSERIES Barrow Hill, Copythorne, Southam 5. SO4 2PH. Ornamental Trees Shrubs. Send for free list. OP QUALITY ROSE BUSHES for Autumn planting, 52.60 for collection of ten carrisge paid for C.W.O. Colour illustrated Catalogus sent on request. TRAN'S ROSES, Dept. 3. Tarbotton, Ayrishira, Scotland, Test the **Powascythe** 



**OUTSTANDING CLEMATIS** 

VYVYAN PENNELL the finest double yet produced—no pruning needed. One of the many fine new Clematis from the leading experts.

Write for our colour illustrated Nutsery Catalogue send P.O.s only. 10p post free.

We think it's the greatest grass cutter ever derised and we would like to have your opinion. It will cut lawns, paddocks, rushes or hedges; on rough ground or smooth, on banks; and it cutsright into corners and up to trees. It costs £60 and is fully guaranteed:

Send this manon for a PREE descentation and the property when deligation to Sheer. (Northonam) Ltd., Greating Address

The Dictionary of

( 15 to DOB S. Millar Gault and Patrick M. Synge

"One of the few horticultural books which can be recommended wholeheartedly as essential for the gardener's shelf, both for reference and

Lanning Roper, Sunday Times 240 pages including 96 pages

pleasure".

of colour comprising 506 colour plates and 19 monochrome illustrations. Michael Joseph

Ebury Press



# dřen's London

To find out what children like to do on their long summer holiday, as opposed to what adults think children like, we consumertested a number of entertainments and diversions available in London. We took 12 kids, ages ranging from seven to 13, on a two-day tour. Actually, it turned out that we chose pretty well, because nearly everything was a riotous success for everybody. From these reactions, parents might be able to judge what sort of thing is likely to keep their children amused

#### Madame Tussaud's and the Planetarium



Admission to everything 25p children 60p adults. Madame Tusseud's open 10-7; Planetarium shows on the hour every hour from 11 to 6. The Buttle of Trafalgar

What we saw: Sailors shrick and see cannon boom and the air is full of smoke. There is the offecting scene of the Death of Nelson and portrait of Emma.

What we thought of it: It was very dark and noisy and we en-joyed it very much, especially the cramped feeling of being on board the Victory.

What we gave it: Nine of us gave it 5 out of 5. One or two deaf ened dissenters gave it 4. Madame Tussaud's Main Hall What we saw: There was Henry VIII and his six wives and telly h roes like David Frost, the B-giles and the moonmen: The place was hideously crowded and we lost our first child.

What we thought: The children could see that some of the wax-works weren't very like the origi-nals and they would have liked 1) see more footballers. They also had to be steered firmly past the temptations of the slo machines to get there at all. slot What we gove it: 4 out of 5. Four children said no, 3½,

The Battle of Britain What we saw: A long, sand-hagged tunnel. Enormous noise of air raids, wax figures of Churchill and Hitler and flicking photographs of wartime scenes Very dark.

What we thought: We were onfused and mostly uninterested Nost of the children, especially he girls, weren't quite sure what t was all about and were quite nappy to leave. What we gave it: 4 out of 5.

The Chamber of Horrors What we saw: Murderers and vicromins. It was as crowded as the and rauch hotter.

What we thought: One or two relused to come down. Those who did would have liked more information about the grisly nature of the crimes—after all no came to be frightened. Sticky ittle hands reached for mine from time to time, but they all and they hadn't been afraid.
That we gave it: 4 out of 5 for library are gave it: 4 out of 5 for library are gave it: 4 out of 5 for library are gave it: 4 out of 5 for library are gave it: 4 out of 5 for library are gave it: 4 out of 5 for library are gave it: 4 out of 5 for library was library. We went Round the World in a boat, in the Ghost Train and the Haunted Gold Mine, wasted pennies in the slot machines and downed several galacies of ice cream and candy floss. ittle hands reached for mine rom time to time, but they all What we gave it: 4 out of 5 for all being a let-down.

burgers, fish and chips, salad

★★★ The Planetarium

so that the sun, moon and planets careered across the sky like a celesual Derby.

What we thought: The children

were very absorbed, and loved the

funny bits. One or two weren't quite sure they'd understood it

What we gave it: Ten of us gave it 5 out of 5, two of us gave it 4.

Every 20 minutes from Westminster

What we did: We had an excellent commentary pointing out interest-ing things like the first man to

be run over by a train (statue) and the names of the different

bridges and Dolphin Square.

What we thought: The children liked the small, green unassuming boat we travelled in much better

than the monstrous plate-glass affairs we passed. They thought

Entry 3p. Open 2-10.30 weeklay, 1-11 Saturdays and 12-10.30 Sundays. General cost like riding round

on a ghost train tearing up pound notes: 1} hours of rides worked out

What we did: Absolutely every-

thing, some of it twice. Two rides on the dodgems, two on the Cater-pillar. We saw the dolphins in

the boat ride was smashing.

Battersea Fun Fair

Marks: 5 out of 5.

River Trip from

Westminster to

Battersea

hands out free paper, pencils and quizzes to visiting children, free of charge. The children spent an hour drawing and filling in the and Cokes. The chips were nice and brown and there was beer and cider for adults. It cost what we thought: The children were very impressed by the club and liked wandering round drawabout 50p a head. What we thought of it: Highly. What we gave it: 5 out of 5. ing, especially the masks.

#### What we gave it: 5 out of 5. What we saw: We saw the "Year and a Day" programme where the earth's motion is speeded up Crystal Palace Park



What we thought: We thought it was magnificent. Everybody was frightened on the Ghost Train. especially by the clammy thing that touches your face as you leave, and could hardly wait to stagger trembling to the Haunted Gold Mine (murdered miners

sprayed with gold dust) to be terrified all over again.

Open 10.30-6 Monday to Saturday;

What we saw: The Horniman Museum houses a fascinating eth-nographical collection of masks,

shrines, costumes, animals; the trappings of black magic and nar-

cotics and folk theatre. There is a very good children's club which

Museum, Forest Hill

Marks: 5 out of 5.

The Horniman

Free entry. Car park with snack bar and lavatories nearby. Includes pre-historic monsters, children's 200 and boating.

Prehistoric Monsters What we saw: The monsters are huge life-size models which loom colourfully round the lake. Some are blue and some green and some of them emerge realistically from the water.

What we thought: All children like prehistoric monsters, with especial affection for the larger and more lumbering variety. They were intrigued with the idea that a dinner party had been held inside one before its completion. What we gave them: 41 out of 5.

#### **Boating on Crystal** Palace Lake



25p per boat per hour with a returnable deposit of 50p. Open from 11 to 5.30 in good weather.

What we did: Some were better rowers than others. The boys threw a dead fish into the girls' boat, I dropped my cardigan into the muddy water at the bottom of the boat. Someone lost an oar. We all seemed to spend an hour going round in erratic circles. One or two small ones were convinced we were never going to set foot on dry land again. What we thought: It was the most successful thing we did. They could hardly wait for the boating

What we gave it: 5 out of 5. If it could have got 10 out of 10 it would have.

to start and were reluctant to

### The Children's Zoo



holidays.

What we saw: The zoo is full of small wandering animals, like sheep and goats. There are penguins, and a liama and an otter in a pool. You can touch the sheep and goats.

What we thought: The children didn't like the zoo very much. They thought it was very small and they didn't like seeing some of the animals in cages.

of the animals in cages. What we gave it: 3 out of 5.

### Derry & Toms Roof



What we did: We had tea. A set tea of sandwiches, scones and jam and cakes. We could have had orange and lemon for the same price as tea, but we went for milk shakes, Pepsis and ice-cream sodas. In a final reckless fling we ordered a fleet of knicker-bocker glories. The bill for 15 of us was just over £9.

What we thought: Delicious. What we gave it: 5 out of 5.

BY LESLEY GARNER with help from Jean Davis, kate and Johnnie Harrison, Gerald Moriarty, Quita, Petra and Nicky Smith, Patrick Murphy. Mark Hasler, Katherine and Paul Davis, James and Bluey

and Paul Davis, James and Bluey Greig.
For other excellent ideas on where to take children in London, the Camden Association for the Advancement of State Education (CASE) have produced their own booklet, Make the Most of Your Holiday. If your child goes to school in Camden you should have had one already. If not, send a stamped, addressed enrelone, not less than 6in. x 8tn., to CASE, 10 Brookfield Park, NWS. They will send a copy so long as stocks last.

#### Jilly Cooper: some of them are rather nice

I HAD rather a vitriolic go at Youth last week and reproachful tcenage eyes have been following me ever since. What I failed to point out is how pretty and how nice most teenagers look today—and to prove it here is a picture of my 14-year-old step-doughter Loura who is visiting us from America. and her English friend, 16-year-old Tory Hall (left).

Laura is wearing a yellow mini smock from Dollyrockers, £3.95; also in green and heliotrope. Sizes 10-14. Available from all Peter Robinson stores, Miss Selfridge, <u>Harrods,</u> Renee Shaw, Sutton, Surrey, and Brighton; and Fraser's of Glasgow. Full list of stockists from Samuel Sherman Ltd., 12 Princes Street, Hanover, Square, W1.

Tory wears a dress in printed blue black cotton, £4.75, and a slate blue apron. £1.50. Sizes &-14. Both obtainable from Laura Ashley shops, Fulham Road, London. SW3, Bath and Shrewsbury.



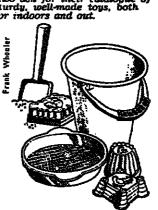


John Timber

A HANDMADE traditional hay wain scaled down for children. Made from Pirana pine, it is Made from Frana pine, it is meant for rough use and is extremely strong. £4 (35p p. and p.) direct from Stratford-on-Avon. Handicrafts, 22 Aston Cantlow Road, Wilmcote, Stratford-on-Avon. In London it can be bought from Cucina at 8 England's Lane, NWS and 4 Ladbroke Grove, WIL.



THIS TOY was designed for handicapped children but is just as much fun for all the others. Made of a strong plastic shell, it is driven and steered by two hand levers and moves backwards, forwards or in circles. Most suitable for ages 1½5. £11.95 from John Adams Toys Ltd., Mail Order Dept., Crazies Hill, Wargrave, Berkshire (95p p and p). Also ask for their calalogue of sturdy, well-made toys, both for indoors and out.



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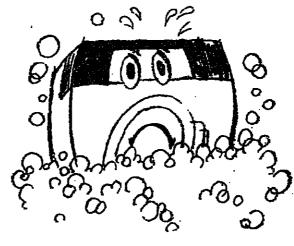
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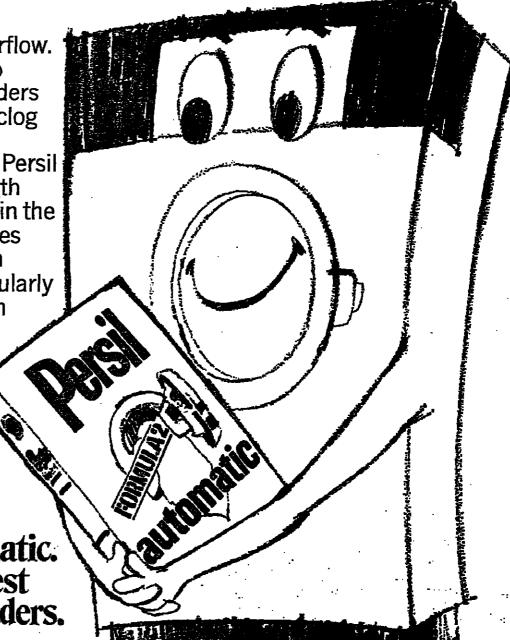
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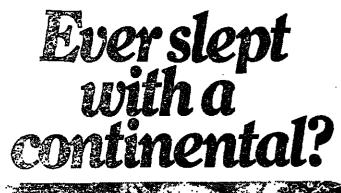
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Contracts for the sale having been exchanged, the Auction
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ucester in the west, Oxford in east and Coventry in the east and Coventry in the est of desirable real estate as the enchanted triangle of the encha where in Britain. The Colslds, the vale of Evesham, in-nerable delicious (if some-less self-consciously preserved) lages such as Broadway and ow-on-the-Wold.

131

The area has such a sense of teless enchantment about it:
I feel that if Shakespeare hed forth from his father's we shop tomorrow he would divery little had changed. This atmuty of beauty is a triumph public planning and private mey—of local authorities who d who often insist that new uses use traditional building iterials; and of wealthy farmers d commuters who can afford to 25 y the price for keeping things 2 way they are.

The one sight that might give resurrected Shakespeare use is a motorway—for this iangle is contained within a mpleted motorways, the M1/6, slicing up between onester and Cheltenham and, the south, the M4. the south, the M4.

A motorway is a loveless thing, od wot, but it has the virtue of bening up areas that were pre-nusly inaccessible to house-unters from as far as 100 ules away. It also pushes up prices. According to nices away. It also pushes up-rices. According to a recent report by Mann & Co, for in-lance, property values within a 4-mile radius of the new M3 om London to Basingstoke have form London to Basingstoke have a consider and are expected to rise nother 10-15 per cent in the oming year. So when the exemples of the major used to belong to the 17th-century archbishop of Canterbury, William Juxon, who was with Charles I on the scaffold and who retired temporarily to

New Homes

Most people who spend money on

A roof. Some rooms under it. And

But at New Ash Green, a rather

You'll find that it's not so much

For instance, there's a primary

school, a play school and a shopping

houses that are springing up in the

a new house get no more than a house.

maybe a garage or garden.

green fields of Kent.

As a community.

different approach holds sway.

Little Compton Manor: this and 334 acres for only £180,000 loveliest but also the most ex- Little Compton when he was de-

HOMES

which date from Juxon's time.

The manor house itself has 11 bedrooms, five reception rooms and five bathrooms, while the estate of 334 acres includes two farms, two riding schools, a deer park and a swimming pool. Alfred Savill, Curtis & Henson in Banbury are the selling agents. Coming back down to earth, a new development of detached houses is selling in the Catswold.

houses is selling in the Cotswold

village of Kemble. The houses are architect-designed on quarter-

acre sites, and have four bed-rooms, two reception rooms,

double garage and oil-fired central heating. Price: £12,750.

Philip Scott Associates in Chel-tenham are the agents. At Old Bath Road in Cheltenham itself, Lewis Developments are building an estate of detached houses

with garages and gas central heating at £8,750-£8,950. And at

the enchanted triangle

area in Southern prived of the Bishopric of London in 1649. Part of the house moment the range of you can find in the there are two oak-panelled rooms At the moment the range of houses you can find in the triangle extends from Regency houses in Cheltenham to ting stone cottages in the Cotswolds, from new bungalows with a quarter acre to Tudor manor houses with several hundred. Prices, too, are equally wide. A lot of new and period property is still within the £9,000-f20,000 is still within the £9,000-£20,000 bracket. At the two extremes you can find modernised Cotswold cottages for under £4,000—Midland Marts, the Banbury agents, are selling a terrace of them at Chipping Norton—or part with a cool £180,000 for a place like Little Compton Manor Estate which lies between Chip. Estate which lies between Chip-ping Norton and Moreton-in-

For £6,900 you should get more than a roof over your head.

centre. Not to mention tennis courts

In short, there's a spirit here that

is quite different from the typical new

A spirit that the layout of the

houses reflects. Nearly half the land on

the 400 acre site will be kept as green

fields or woods. And cars are kept out

arrived in 1967. Now Millfield, the

of the way of pedestrians.

New Ash Green's first residents

and a village hall.

WELCOMETO

NEW ASH GREEN

housing development.

Burford in Oxfordshire, Ayres & Hilsden are putting up a range of new detached houses with garages and oil-fired central heating at prices from £12,500. Winfield & Co. in Kidlington are the agents.

Both these last two estates and about 150 others are listed in a new homefinder's guide published by Edwin H. Bradley & Sons Ltd., Swindon, who make a building stone called Bradstone. The guide includes many develop-ments in the Shakespeare triangle and you can get a free copy simply by writing to Bradley.

Moving slightly outside the triangle, a charming old house is for sale near Nuncaton in Warwickshire. Called Griff House, it belonged at one time to George Eliot's father and the novelist herself lived there for 21 years when she was still called Mary Ann Evans. Griff House was built in the early nineteenth century and has an earlier rear wing in the Elizabethan style.

The accommodation includes a reception hall, inner staircase hall, drawing room, dining room (with a polished oak door), study, kitchen and utility room on the ground floor. Upstairs are six bedrooms and a bathroom, together with two interconnecting attic rooms and another attic room with a beam on which George Eliot is said to have meditated as a child.

Among the outbuildings is double brick garage and a staff cottage and the gardens and pad-dock run to about 4½ acres. The asking price for the freehold is about £20,000 and the selling agents are Locke & England in Coventry. The house is on the main Nuneaton to Coventry road. Young George Eliot might have bridled at the traffic.

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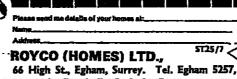
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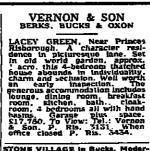
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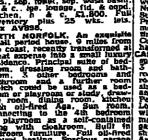


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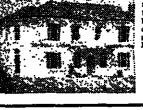
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continued on next page

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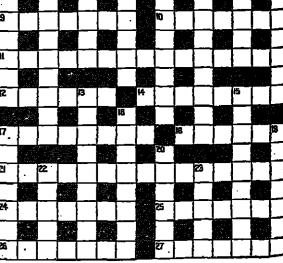
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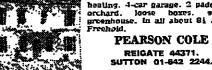
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porary condition. (9) Heather or another girl? 8 Learns about the boils. during traffic hold-ups! 13 Go along with a small (3, 5) (7) account to the firm. (9) 17 Laird and NCO stagger 15 There's some spirit in Insects and other creatures. 16 Automobile takes cotton

yarn up north. (8) 17 Eastern state including an American state. (7) 19 Literary income which might be of a princely kind. (7) 20 "This will last out a night in ---, When nights are longest there

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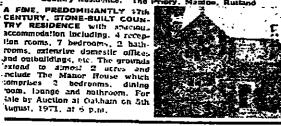
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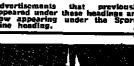
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BBC 1 Variations—Wales: 1.25 pm.1.20 The Rayal Wells Agricultural Show. 6.55.7.25 Decirou Caru. Dethrai Carmol. 11.17 Westler. Settland: 10.30 am.11.30 Service. Tabert Parist Church, Loch Fare, 6.55 pm.7.25 Sons of Parise: Gariferic Parist Church, Coathidge. 11.17 Scottish News: Wealth: Nothern Include: 11.25 pm.11.55 Garift Football: Ulster Senior Championship Fingl. highlights. Northern Ireland News: Wealter.

RADIO 1 (Pop.: 6.55-8.00 A)
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CHANNEL 1.1.00-12.10 tondon. 2.08 Westler. 2.10 Farming News. 2.15 Bondon. 3.16 Film; Another. Shore (see Waxward). 4.45 London. 1.15 The Smith Family. 1.25 Film: Ferry London. 1.15 The Smith Family. 1.15 Epilogue: Westler. 1.15 The Smith Family. 1.15 Epilogue: Westler. 1.15 Handler. 1.15 Handler. 1.15 Film: Westler. 1.15 Spanity. 1.15

mes and times subject to late alteration

GRANADA (Colour). 11.05-12.10 London. 1.25
All Our Yesterdays. 1.55 Snocker. 2.45 & Film:
Possessed Joan Crawbord, Van Helpin (1947)
Drama. 4.40 The solden Shot. 5.35 London.
7.55 & Film: 1940 The Doke Deborah Kerr.
CHFord Evan. (1941)—Drama. 9.45 Cartoon
Time. 10.00 Londo. 11.15 Tales of Uncase.

TYNE TEES (Colour): 11.00-12.10 Landon.
1.00 Alive and Kitching 1.25 Cooking Price.
Wise. 1.55 Farming Outlook. 2.25 The Main.
Anglo-American Golf Challenge. 2.10 © Film.
Little Big Shot. Ronold Stamer, Mark Lohr
(1994). 4.45 London. 7.55 © Film: Serenade.
Mark Cherce. Joen Foureithe (1956)—Musical.
7 10.00 London. 11.15 Chercen. 11.45 © Reading.
8090DER: 11.00-12.10 London. 2.10 Border
Diary. 2.15 Familing Outlook. 2.45 A History of

OBKSHIRE (Colour): 11.00 London, 12.10 short in the Round 12.35 Campling and Caraminist. 1.00 Farmhouse Kitchen, 1.30 Calendari under, 1.55 Farmhouse Outlook, 2.25 Angloware Ican Golf, 3.10 Film: Personal Affair, Genericans, 1.55 so Film: Trial, Giron Ford, Obrolly Jacobs, 7.55 so Film: Trial, Giron Ford, Obrolly Jacobs, 11.30 so Whath Are You Oalny After the Show 12.15 Weather.

HARLECH & HARLECK (WALES) (Colour):
11.00-12.10 london, 2.05 tomorrow Huroyears, 2.15 Survival, 2.45 London, 3.15 e
Film: The Lufty Duckling Brunder Broxibav
(1959)...-Concedy, 4.45 London, 7.55 Film: An
American in Part, Gene Kelly, Lexing Caron
(1951)...-See best films, 10.40 London, 11.15 e
The Lexing Corontles Show, 12.15 Weather,
HTV WALES: As Chausel 10 except 3.10
Wales.

WITH THE PURSE-STRINGS tightening on the American space programme, NASA is going all out to make its Apollo 15 the greatest show off Earth. More than all the others, this one seems to have been laid on for the television undience, doubless in the hope of influencing Congress to vote more money for an extended series of space probes. It may also, incidentally, he the most useful scientifically.

The steep and hazardous landing will take place on the most spectacular terrain—surrounded on three sides by 14,000ft mountains and on the other by the Moon's equivalent of the Grand Canyon. Once safely there, they will trundle out the most expensive motor-ear ever built toyer a million pounds for right mpth) and go not only for moonwalks

but moundrives. "Gotcha." their Ground Operated TV Control Assembly, will go with them, and when they stop to explore, their first job is to set up the camera so that flouston (and we) can follow their movements.

Although the 12-day mission is longer, BBCI will give only 16 hours against 18 last time, reflecting lessening of public interest. Both ITV and BBCI will cover this week's main thrills:

Monday: 1.55 RRCf: Filmed interviews with astronauts: 39-year-old Scott, already logged 205 hours in

d Jaffa. Sunday Might at the Spates (1997) 1997. St. Michael's Paris Chineth Offiction. Decondary 1907 Your 100 Best Tunes, 10.02 Sty Sentimental. 11.02 Peris Chaylor's Jarrantes, 12.00 Levels 12.00 Jarrantes, 10.00 Levels 12.00 Jarrantes, Wrather, Night Ride, 2.00 Rews. Wrather.

The Sunday

L'imes

Critical

iewers

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MONDAY

TODAY BEOL

TUESDAY



regazine.
1.30 Holy Communion from 80th anniversary camp if Clurch Lpds' Brigade, Avon Tyrrell, Hants. He Sky At Night: how far the stars? (repeat).
2 in Sky At Night: how far the stars? (repeat).
3 The Parkers at Saltram: daily life in 18th-wattry stately home (repeat).
4 The Parkers at Saltram: daily life in 18th-wattry stately home trepeat).
5 The Parkers at Saltram: daily life in 18th-wattry stately home frepeat).
6 The I'll See You in My Dreams: formula musical life in 1951 whitage hubbly Dorls Day, Danny Floomas, director Michael Curtiz.
7 The Basil Brish Show (repeat).
7 The Rews: Kermeth Kendall; weather, Bert Foord.

6.45 The Eightles: primary school prospects probed by Bernard Levin, Sir Alec Cleyy, with Katharine Witteharn, Paul Johnson. fite Beginning: Abraham, story for children (repnat). 10.35-12.30 • Open University: 10.35 Social Sciences, Politics in Groups: University Government. 11.05 Science, Earth History (I). 11.35 Martis, An Algebra of Number Pairs, 17.05 Arts, 18.50-6.30 Cricket: Glamorgan v Worcs, (A.00 profile of ken Barrington).

7.00 News Review, capitons for doof, 7.25 A.V.M.7 Lauging objects from Roman Palace, Fishbourne, sussex.

Days, Bernard Shaw's elegant play of a supposed meeting between Charles II, brother James, Isaac Newton, George Fox, Godfrey Kneller loses some sparkle in this production, despite John Gleigud, Michael Craig, Corin Redgrave, Derek Godfrey Athene Seyler, Elizabeth Bergner (repeat).

10.00

11.00-11.10 ( 10.35

7.55

7,25

Dad's Army: Mainwaring decides the platoon needs female

of Praise Irom 6 Cathedral, Dublin.

33

7.25

(repeat).

11.15 O Both Sides of Europe: what d Europeans think of twice rejected us? Three politician from Germany, France, Ital tell Francis Hope.

10.00

10.40

7.55 Countdown for the Everylades:
World About Us film of the tirefirst developers drying out
Florids swamps, driving out
alligators, birds, fish, deer, to
make room for people.

8.45 Misic on 2: Italia Prizeviming
Polish ballet film, Games; cellist
Rostropovich accompanies his
wife soprano Galina Vishnevskaya singing Tchalkovsky and
Stravinsky, plays Boch's Suite
No. 3 in C major.

9.45 The Bordcrers: Walter Ker
intercedes in a plot against
Queen Mary, and is accused of
treason (repeat).

10.35 One Man's Week: silver-spooned
photographer Patrick Lichfield,
the fifth oarl, takes us through
seven typically trendy days.

11.00-11.10 News Summary, cricket,
weather.

11.40 11.15

a: looking for help with the sework (repeat). Book of Wilnesses: Ann ch as Rebekah.

12.10

ITV REGION BY REGION

the moon

Drive me round

APOLLO

John Hodist, Nancy Guild (1946)—Theller, 10,000 London, 11.15 The Saint, 12.15 deflection.

WESTWARD (Colour): 11.00-12.10 tondon, 12.00 System 70, 2.15 Symman 3.10 © Film, Anather Store, Robert Dasity, Slanky Hollo, way (1948)—Contedy, 4.43 London, 7.55 © Film: Ferry to Hordon, 9.00 London, 11.15 The Snith Family, 11.40 Falih for Life: Westler.

11.00-12.10 Morning Service from the Church of Christ the Servant, Stockwood, Bristol.

1.45 All Our Yesterdays: birth of NHS, with Lady Summerskill.

2.15 The Forest Rangers and trouble at the marina.

2.45 University Challenge: Trinity v Sidney Sussex in Oxlaridge final.

3.15 The Big Event: Africa v America--athletics from North Carolina.

3.50 Strange Report: unbelievable student riots behind the Curtain (repeat).

6.45 The Golden Shot: Vince Hill, Kenneth Connor with Bobb Monkhouse in target game.

5.35 Jamie still trapped in 19th century.

6.05 News: Reginald Bosanquet.

6.15 Got the Mossage? Identifying Bible quotations.

But only the dim-sighted could fall to see the superiority. Public Eye and The Guardlans have it all over Paul Temple and Dr Who. Crime of Passion and Kate, tuppence coloured as they are, score over Brett if not Seven Days in the Life of Andrew Pelham. In tonight's instalment, Brett is charged with yet another crime, bribing an official to get permission to build a marina; Full Circle (9.20 BBC1) by David Hopkins, is an episode which appears to have little to do with the main narrative. In Rotrent (10.10 BBC2) by Don Shaw, Pelham, shaken by the findings of the inquiry into the aircrash blaming him, goes off to talk it over with his father. He turns out to he Cyril Luckham, Prince Minister in the Guardlans Britain.

With both major BBC plays this week being repeats of disappointing

6.35 The Lost Centuries: civiliaation founders as Runne crumbles under barbarian hordes; the first English arrive.
7.00 Sonys that Matter: war and peace music.

double

Back to the

THURSDAY

magic lantern

of the year

Documentary

FRIDAY

Worth helping WEDNESDAY

BBC 2

9.30 7.55 Soctor at Large: anatomy identorical trailer classes sabotaged.

Film: The Long Hant: a long drag with truck-driver Victor Mature, a Yank in Liverpool, failing for glamorous (1957)
Diana Dors, moll of crook Patrick (Brett) Allen, and being forced to work for them. Directed by Ken Hughes.

The Odd Couple: Fellx plays Saturday uncle to a small boy who prefers the uncerebral activities of Oscar.

News: Reginald Bosonquet.

Mr Pargiter; by William Emms.
Touching story of a new arrival at an old folks' rest home appalled when he realises the other inmates are there to walt for death. He sets out to prove every minute is worth living, to the predictable disapproval of the staff, with Roland Culver, Cilve Morton, Catherine Largy. What You're Only Young Twice should have been.

15 Man in the News: Robert Kee interviews Harold Wilson on his memoirs.

NYFER THOSE unemployed executives a couple of weeks ago, Man Nive devedus itself to three basses who went bust. Only one of them, x-Councillor Rob Tryke of Birming-x-Councillor Rob Tryke of Birming-x-Councillor Rob Tryke of Birming-yold them the Marketing Boards moved of the Marketing Boards moved on They filmed him at his now derelet 24-room manstur, where he kept acting stables and a purple Daimler, (OB 1. Aged 63, he is bounding sack, red carnation still in button-tole, starting work in the market at am. A real character.

More typical of The Bankrupts and. A real character market at corner hop as a part-time business, falled to take the Ltd. precaution and when they couldn't meet a £855 debt leclared themselves bankrupt. There collowed a rightmare of alspossestion, degradation and despair, in which even their personal letters vere taken away and scrutinised for which even their personal letters vere taken away and scrutinised for which even their personal letters vere taken away and scrutinised for links of hidden property. Now a nilkman, Noel Cornwell doggedly ells Harold Williamson that he wants to start his own business gain. Limited this time. Third case s twice-bankrupt Derek Bollston, who has avoided debts of £12,000, and on the evidence of the camera, who has avoided debts of £12,000, and on the evidence of the camera.



Slightly more believable than at least two of the real-life above by least two of the real-life above by Frank Marker, inquiry agent, in Thames' Public Eye. If the plotte they find for him are less so, he manages to convince whenever he is on the screen, which is most of the time. I Always Wanted a Swimming Pool (9.00 ITV) is the inconsequential title of a plot about paintings which are not all they seem, and an adultery likewise. Cyril Luckham with enough cash to truy plenty of drinks for dolly-birds at clubs and pubs.

which was such a letrst shown. The comlan McKellen as
Arabia and a plush
Geraid Savory should
tremained obstinately wever, and all the rling actors Charles ates, John Bennett it take wing. Paul or significance, Joo. Affair (8.00 BBC1) here is some sort of a Jamburg shipbut this is the tre's Altons, not of neral in Berlin. In Gride workings of co-

Harry Worth (0.20 incasy marriage of a le from his last series, and a desert-island ps from his favourite is at least evince the sat he was one of the at he was one of the at he was one of the at he cobvious is equally programme chosen (at as a substitute for just be added) by the Maszel Cort. INSTEAD OF the sixth Stress about race relations, the late-night Further Education slot is filled with the first of a series of repeats called Victorian Pastimes. With unconscious (or maybe conscious) front, it's about The Magic Lantern (11.20 BBC1), television's earliest precursor.

This is the sixth BBC repeat of the night, and of the new ones only With Good News from Ghent (10.05 BBC1), a film of Ian Nairn retracing the steps of Browning's poem, doesn't look as though it has been on before. Surely we've seen the training of police dogs—the subject of Dog Watch (6.20 BBC1)—several times? Top of the Pops (7.15 BBC1) looks and sounds exactly the same week after week, year after year, All in the Family (7.50 BBC1) has already pailed with its repetitive joke-themes—this week the black



SATURDAY

movie magazine Missing: major

space, Irwin, 4
first-timers.
2.15 ITV: Inau
"hotline."
2.34: Blast-off.
6.04: Docking
gramme 6.00-6.
Friday: 11.02 p.
last stage.
11.15: Touchde
Saturday: 11.10

standing love-hate relationship with television, so has television a similar love-hate affair with the cinema. It fears the film industry as a competitor yet respects the wealthy innovator; it is afraid to give too much publicity, yet is always prepared to throw in a good plug in return for free clips and appearances by the greater gods of the larger screen. This ambivalence is nowhere bettor illustrated than in the case of Film Night (11.15, BBC2). Recently switched from Sundays to Saturdays, it might have been expected to improve its timeslot, too, but here it is again, at the tail-end of the lesser-seen channel.

What it can do in a good week is shown in a fascinating interview

rnoon: First moonrnoon: BBC2 coverage
, 0.45-8.15 pm).

Itch on? BBC has four
al investigators in its
ling lunar geologist
e who will be operaline, plus its usual own on moon. .am: Preparing to (special BBC1 prorocket-firing on

studio star in Dr r, NASA's former nanned spaceflight; re NASA consultant e NASA consultant Sir Bernard Lovell, huaries providing a Trust to viewers'

uration of viewers'

with Sean Connery. He is appearing in another James Bond film solely to benefit his Scottish International education trust, having, as he says, also made a point with the fallure of the Bond movie he wasn't in. As to whether Diamonds Are For Ever is likely to be faithful to the novel he doesn't know. He doesn't read Fleming.

This interview plus a scene from Barbra Streisand's dreadful new On a Clear Day You Can See Foreever and the vintage career of Anthony Steel makes a better peakslot programme than, say, Miracles Take a Little Longer (940, BBC2), a focusiess essay about Birmingham and how the people who live there should be appreciative for what's being built for them.

Those who missed Donald Pleasence's rendering of Pinter's Tea Party first time round on Aquarius (11.15 ITV-London) can catch up with the repeat, And the fourth episode of The Guardians, The Logical Approach (10.15 most ITV) stars Cyril Luckhum. Again.

1 Congle Wilters, Robert Hardy
(1), 9.29 Nature and Human
(2), 14k. 10.10 Elisabett
(3), 11.00 Victoria:
(4), 11.90 News Sunty
(4), Proplemme News, 8.55 Weather, 9.00 News 9.05 Similar Paper, 19.15 Letter from America, 9.30 Fine Achies (9.30-30.30 VHF 0.00 News 9.05 Service, 19.30-30 Service, 11.15 Motoring and the Motoris, 11.15 From the Grass Roots, 12.15 Options the Arts, 12.55 Weather, 1.00 Gardeners Question Time, 2.30 Gardeners Question Time, 2.30 Gardeners Question Time, 2.30 The Good Com-

her. Panions: Part. 4. 4.09 Pets and News. 10.10 The Wilson 6.1. 320 People 4.25 Sunday Sport Score. People 4.25 Sunday Sport Score. 10.10 The Epilogue: 11.05-11.20 News. 11.

No Aoradh. 6.45 Announcements. 10 (6.50.7.00) Programme News. News. 11.20 Scottish News: Shipping. 11.29-11.55 The Musician In Scotlason Wales: 10.39 am Service Vice Zio. Consregational Charch, vice Zio. Consregational Charch, vice Zio. Canada Barcol Weedi. 12.25 gm 5.14.55 Sunday Bast. 11.45 Sanday Bast. 11.45 Sand

rut. Irait of a Young Rusician, 11.50 Afternoon Concert. 3.00 Ag Baint rut. Morthern Ireland News: Shipping An Febr. 3.25 Surday Sport. 1.55 Nuclear News. As Sports Ire. 4.75 Appeal. 6.30 News. Weather. 8.00 News. Most Ire. 8.00 News. Musici News. As Sports Ire. 7.15 Nuclear News. Most Ire. 8.00 News. Weather Nuclear News. News. No.6 News. No.6 News. No.6 News. No.6 News. No.6 News. News. No.6 News. News.

charles, Thursday's Ross), I Charles, Thursday's Ross), I a thumping winner here, too LWT's superior Sunday
Theatre, Mr Pargiter, and the of a new run of The Sinners. too, with
y Night
the start

us again the classic vided the most lope.

Wided the most lope.

In Sutton's announce.

Cousin Bette ck) starts next week;

ess in Gaza, Mrs es in Gaza, Mrs es and Sons follow. In the expected vidsummer Night's Orchard, Tartuffe), forward with some the rest of this year phens as Jasputin, as Denn's Potter's a spun-off Trilogy tendent Barlow in the sy Elwyn Jones. I three pilots that publicly last year Line, The Berlenders, lartans), are being into full production. epartment must be trying to break new

oronation Street (7.30 ITV)

serial, One White Foot Charley (5.15 some FTV, others Friday) by Francis Stevens, that is touching lovely to look at, and altogether better than most drama on either rhannel; it's about a miner tracing his old pony, dying on Follyfoot Farm.

On the day of the launching of Apollo 15 (Blast-off 2.34, Docking 6.04, see below left), Alan Whicker is putting out a sadly hilarious account of the French launching pad in French Guiana. In the Amazon Jungle—a White Elephant (8.00 ITV) refers to Blue Streak, which has found its resting-place at Korou which is supposed to be the Cape Kennedy of Europe's answer to NASA. In fact, they have fired only five baby rockets, and after eight years and three attempts they have stell failed to get even a weather satellite into orbit.

Those large tracts of Britain so long deprived of Monty Python's I'lying Chrcus (10.10 BBC1) can see what all the excitement was about when Paul Fox graciously screens the first of five repeats for the whole nation. The somewhat similar The Goodles (7.30 BBC1) have Liz Fraser as guest. The Family of Man compares Married Life (9.20 BBC2) with three wives in New Guines, with two I some and Esher.

IN THE TEMPLE OF GLORY a house outside Paris, long awaiting the call that he is sure will come sonceday, is Sir Oswald Mosley (10.30 ITV), third in ATV's short series A Kind of Exile. Still haranguing the populace (now only imaginary) from a balcony, he is given to grandiose speeches about the glory of Europe and the need for Britain to enter the Common Market. As for being 74, he invokes Adenauer, de Gaulle and Mao—"Age is triumphing everywhere."

A fascinating interview is intercut with newsreel of the heydrys and memories from Lord Boothby and Lady Lee. Jennie recalls how Mosley was once her pin-up before the frustration that forced "anyone with life in them" out of Mosley was once her pin-up before the always hoped to fish in troubled waters." Bob tells of Mosley's cruelty and practical jokes—savourles out of toasted soap at dimer, plans for a loo in a lift that descended in the dining room when the paper was pulled. And how Harold Nicholson took him to Rome to put him off fascism by showing him Mussolini but turned him on to it instead.

ITV must be growing up: when for the call Mosley, waiting

Jennie Lee's memories are also Jennie Lee's memories are also among those featured in Reinhold Niebuhr Recalled (11.15 BBC1), along with those of Anthony Wedg. wood Benn and Arthur Schlesinger Jr., among others who were influenced by the ethical prophet.

Mild excitements: what should be

another company wanted to make a similar film some years ago it was stopped either by a word from the ITA or the fear of such a word. But Robin Brown has pulled off a notable feat: he has given Mosley enough rope—and he hasn't done the Common Market much good, either.

an easy match for Muhammad Allagainst his mate, Jimmy Ellis, is perhaps notable for the fact that the BBC, who up till now has stubbornly referred to the ex-chump by his ex-name, Cassius Clay, bills this one as All v Ellis (9.20 BBC1). The repeat of Without a City Wall (8.40 BBC2), which failed to match the imagination of the subject, the complete replanning of London, with an equally vivid documentary approach. Bean's Boota (10.00 BBC1. North East), a waiking tour of the North by novelist David Bean, starting with Cleveland country, the interiand of Teesside, And this series of Crime of Passion ends with Rosamund John as Magdalena (9.00 ITV) who thinks she recognises a German from her past.

Mrs Jean Barber, Mrs Mary Parkinson, Mrs Edna Healey, Mrs Elsie Revie and Mrs Jean Wilkinson, wives of the famous Anthony Mike, Denis, footballing Don and cricketing Don, talk about the special qualities of a Yorkshire husband on Twenty to the Dozen (10.10 BBC1-North).

One of its periodic attacks of conscience about pollution hits Late Night Lineup (11.05 BBC2), which goes to Exeter to film sketches on the subject by mombers of the Northcott Theatre, plus a review of recent books on ecology.

Earlier, Southern's splendid Oliver in the Overworld (4.55 ITV) nears its climax as Freddie Garrity attempts to get back the vital key. Lovely to watch both for itself and the young audience's reactions.

ONLY VERY OCCASIONALLY does a documentary come along that makes one want to stand up and cheer. But, here amazingly in the middle of the dog days, comes a misleadingly titled portrait of a Victorian hero that is absolutely superb. A Touch of Churchill, a Touch of Hitler (8,00 BBC2)—whoever thought that up should be stood in the corner—is the life of Cecil Rhotles, mineowner, politician, and, as this film tells it, thief, con-man, nur der er, double-crosser and founder of Rhotlests.

It is conceived, written and narrated by Kenneth Griffith, hitherto known mainly as an actor, henceforth as helr to Malcolm Muggeridge as wit, historian, passion-rouser and hypnotic frontman, For an-hour-and-twenty minutes he holds the screen, sometimes talking about Rhodes, sometimes talking about Rhodes, sometimes talking about Rhotles is actually becoming him of friend Barney Barnato or enemy Kruger. He uses contemporary prints and photographs when he can but the screen is mostly filled with Griffith filmed in the places he is talking about, Full credit must be given to director Antony Thomas for his unobtrusive filming in South Africa and Matabeleland, as it was known before Rhodes annexed it. But it's Griffith's slow; his irony, compassion and extravagance of language lightly coat a burning indignation over the shameful history of slaughter, flagwaving, deceit, pariotism, greed, Empire-building, carnage—and sowing of dragon's teeth.

Beside this marvel of a programme, everything else is puny. Resist, even if tempted, the first of a new series of Misleading Claes, despite Alastair Sim and Hoy Dofrice; it's called The Usual Channel (8.30 BBC1) and has Albert Haddock attempting to pay his income tax with a novel, lessist also the first twenty minutes of a two-part Kate, A Sort of Beauty (9.00 ITV), even if it is by Fay Weldon.

You'll still be able to see the first international heat of it's a Knock-Out (9.20 BBC1), if you like pointless, embarrassing trivia.

Apollo is due on the moon at 11.15 and the thirteen minutes between the final rocket-firing and touchdown can be seen on both channels (see special Apollo summary). often surrounded by the sort of people in the sort of situations he is describing—blacks on the ground or whites in the bar.

Full credit must be given to director Antony Thomas for his unobtrusive flining in South Africa and Matabeleland, as it was known before Rhodes annexed it. But it's Griffith's slow, his irony, compassion and statements of the south Africa and Matabeleland, as it was known before Rhodes annexed it. But it's Griffith's slow, his irony, compassion and statements.

is beautiful guffaws get an extended work-out. The Good Old Days (8.15 BBC1) is a good old formula. The Money Programme (8.15 BBC2) and Gardeners' World (9.00 BBC2) look much the same every time—this week Percy Thrower is wandering round the grounds of Crathes Castle, but the flowers are similar. And, apart from the News, Nationwide and 24 Hours, that's your new BBC lot.

Not that ITV is a lot better: you can't count Crossroads (6.30 most ITV) as original. Alexander the Greatest (9.00 ITV) is a stumer, as Jewish racegoers call an also-ran, and this week's, about everyone pretending to vacate the house and then tiptoeing back to it, is more like Keystone Kops than author Bernard Kops' stage formula.

This Week (10.30 ITV) and director Robert Mulligan on Cincma (9.30 ITV) may just provide something worth seeing. This Week's item on Raiph Nader, delayed two weeks ago by hotter news, is now hopefully in, at an extended time of 38 minutes. VW Beetle owners should be sure to watch.

COUNTING IS STILL GOING ON of votes for the films readers most want to see revived on television. Results next week. In the meantine, Welsh readers who voted for An American in Paris, see below. BEST FILMS

routine Western director's job, but the film is better than most oaters.

Woman in the Window (Saturday 1.45 pm-1.25am BBC2), Edward G. Robinson as weak, unfulfilled protessor entangled with Joan Bennett and murder in 1944. Fritz Lang conjuced up dark streets and over-furnished rooms, and Dan Duryea's menacing whine is one of the great movie incurories.

Network

Johnny Belinda (Tucsdny © 920-11.00 BBC2). Jane Wymun won 1948 Oscar for her deaf-mute in Nova Scotta who, raped, has to fight to keep bustard with help of Dr Lew Ayres Director Jean Negulesco had wax poured into her ears so that she really couldn't hear. Charles Bickford and Agnos Moorehead won supporting nontina-An American in Paris (HTV toulght An American in Paris (HTV toulght 7.55-10.00). Gorshwin nusic (Our Love is Here to Stay, I Got Rhythm); Gene Kolly. Losile Caron; Wry Oscar Lovanit; 17-nimute commette ballot; Alun lay Lerner script; Vincente Minell direction the knocked of another film, Father's Little Dividend), in the four weeks it took to rehearse the ballet), made this the outstanding musical of 1951 and an all-time fuvourite.

Salvatore Gluliuno (Thursday • 10.10-12.05 BBC2). One of the most important films to come out of Italy Francesco Rosi's examination of the life, death and reasons for the life, and an anitum arters, it is like a nowsreel in its impact. Made 1981, about the real-life events of the immediately post-war period.

Streets of Laredo (Saturday • 6.45-8.15 BBC1). Remake of 1936 The Texas Rangers in 1948 had William Holden, Macdonald Carey, William Bendix as mates who split when one stays crooked. Leslie Fenton did Woman In a Dressing Gown (London Counter of the council houses, cracks Raymond Durgingt in his invaluable survey of British films, A Mirror for England (Faber, £3) adding that it has "the considerable and un-British merit of being emburrassingly moving." Anthony Quayle is the husband, driven by siapdash wife Yvonne kilichel late arms of secretary Sylvia Synus. J. Lee Thompson directed Ted Willis' Chayevskyan script, 1957.

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